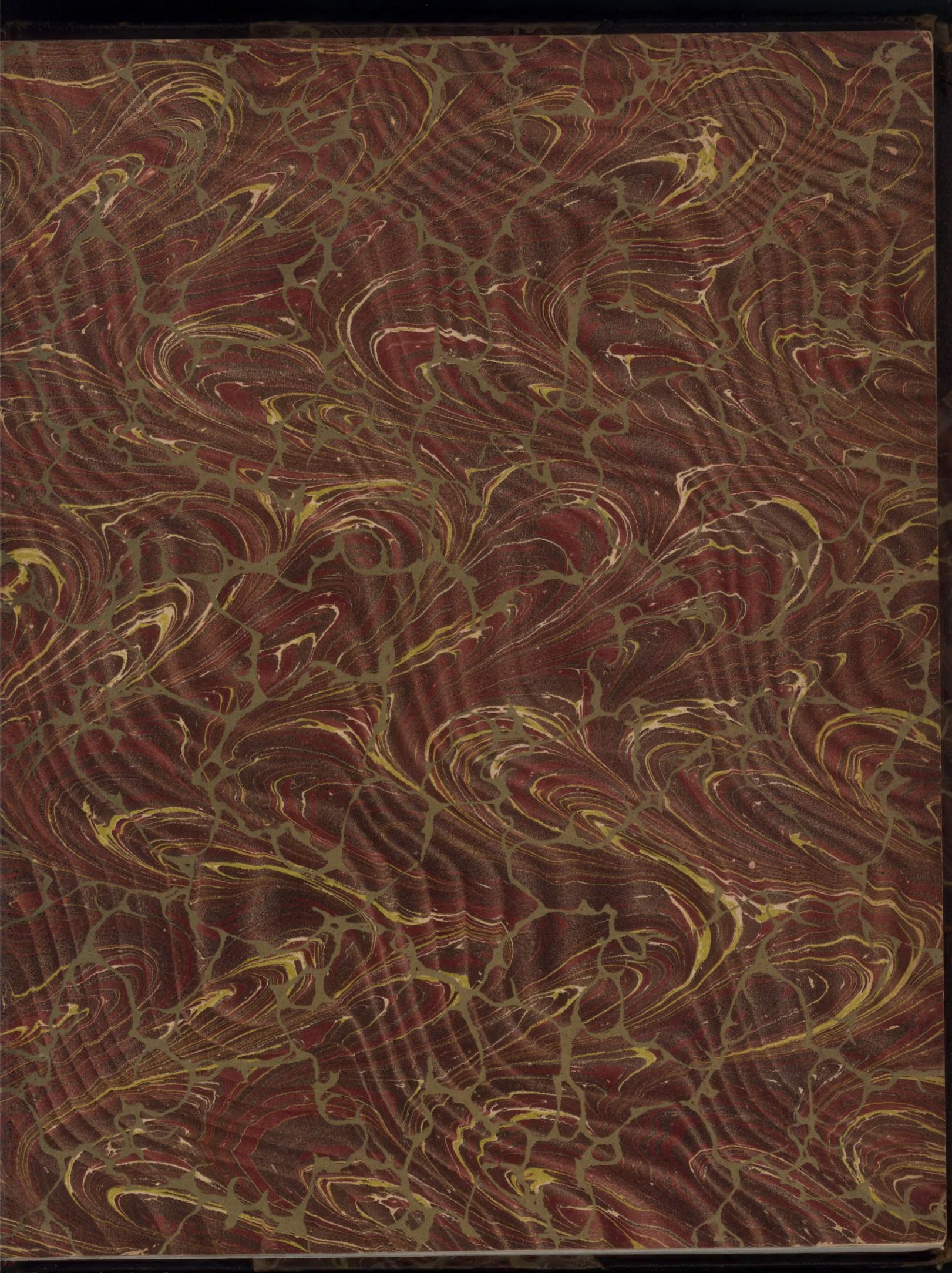
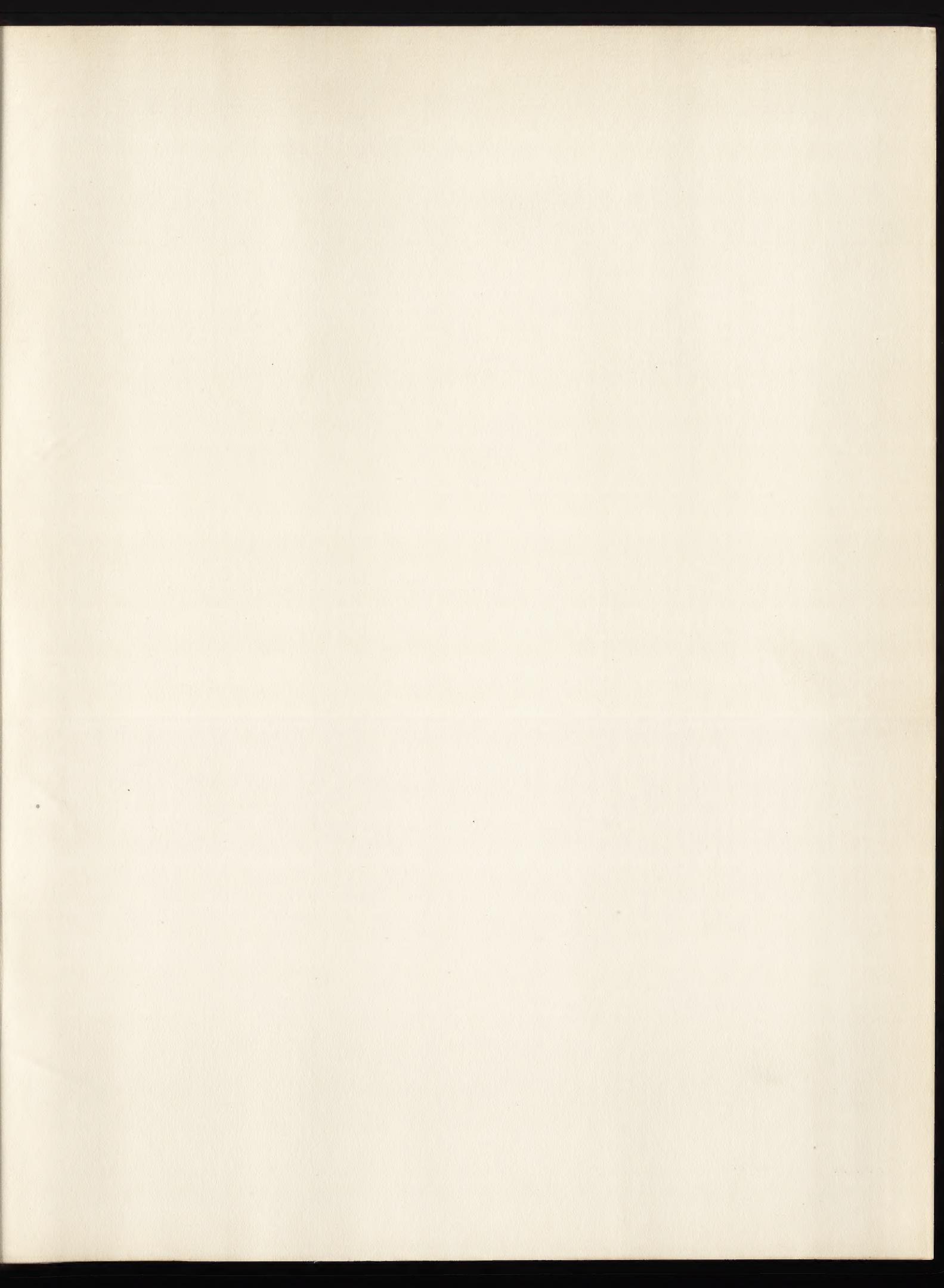
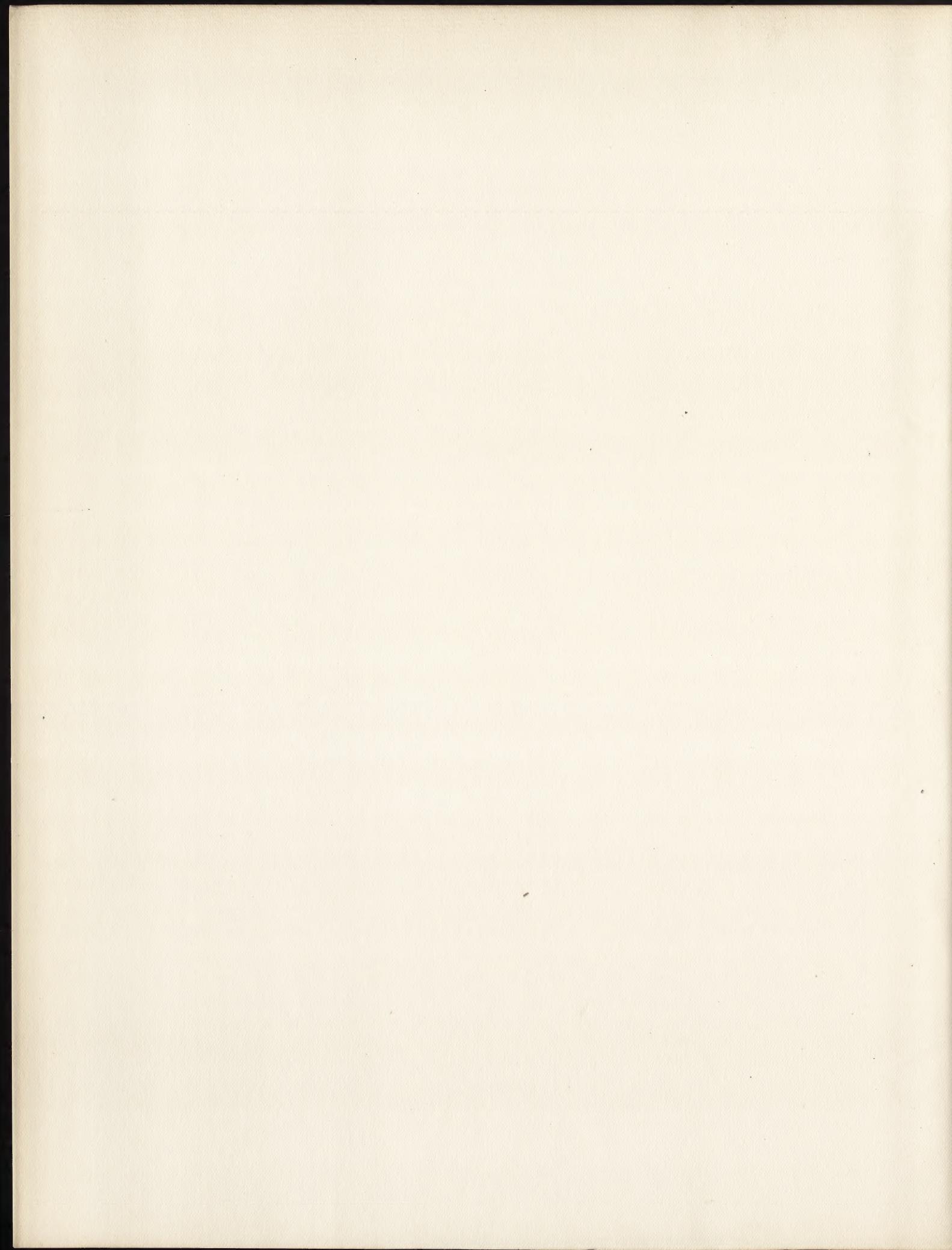


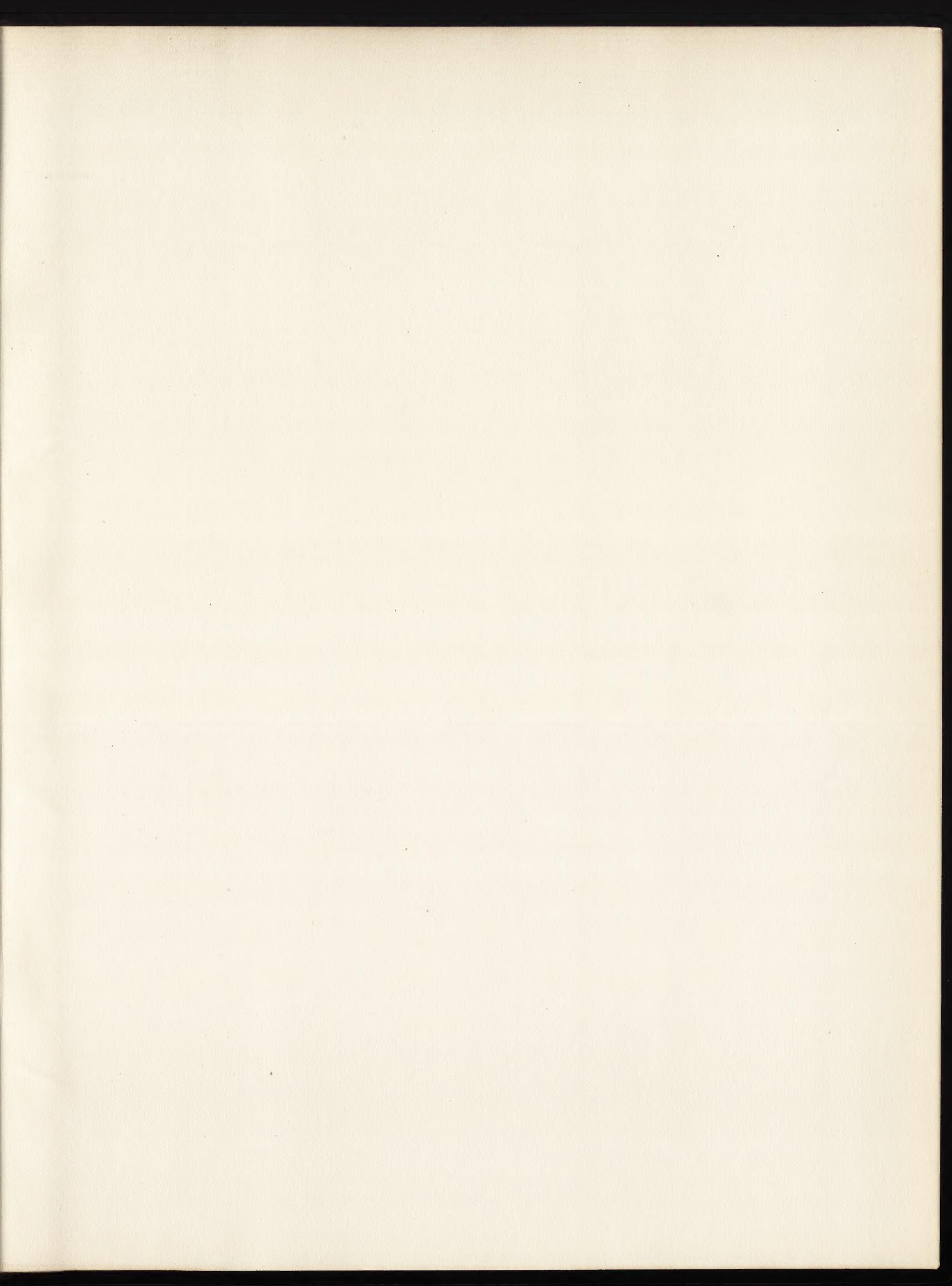


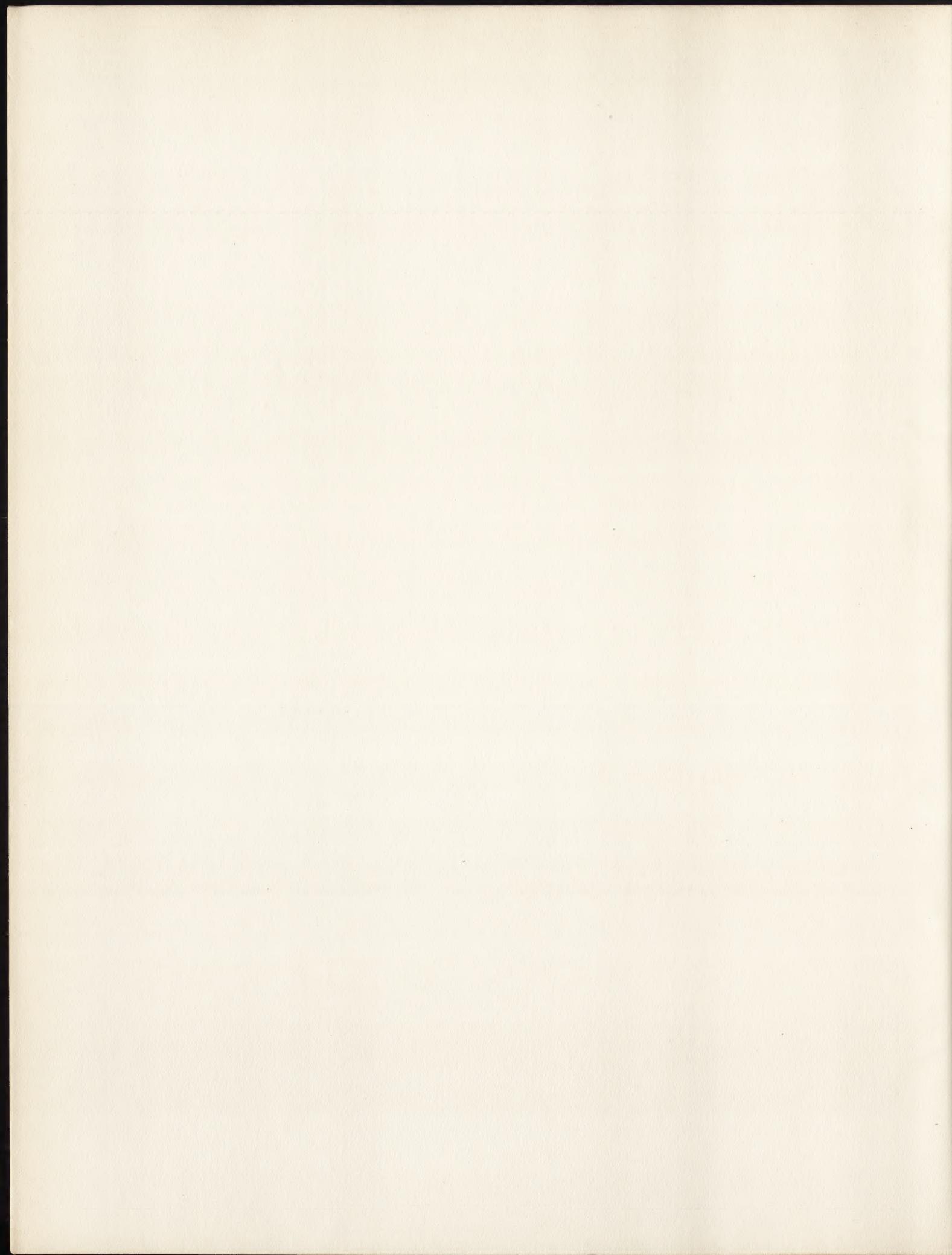
THE GETTY CENTER LIBRARY

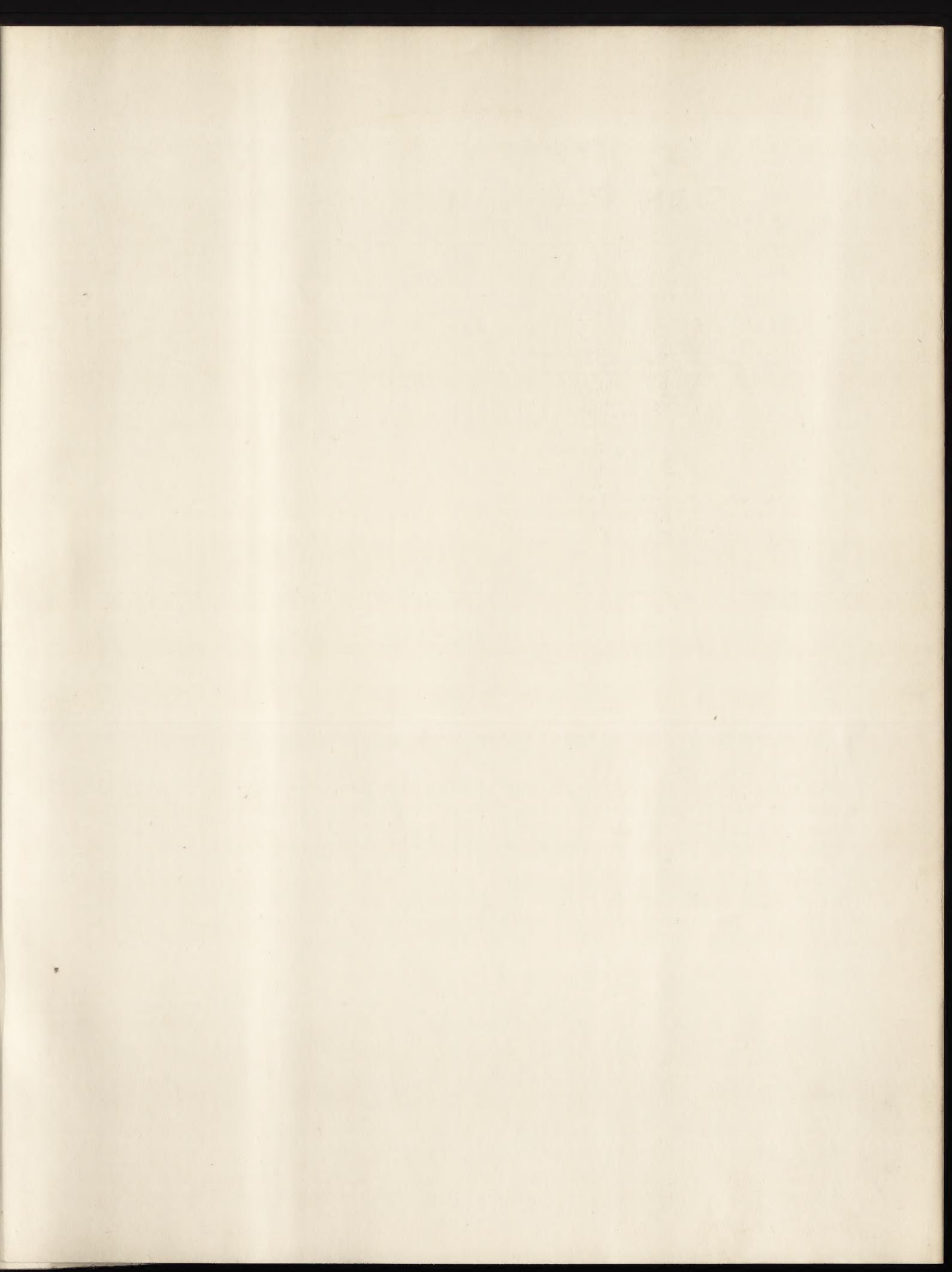






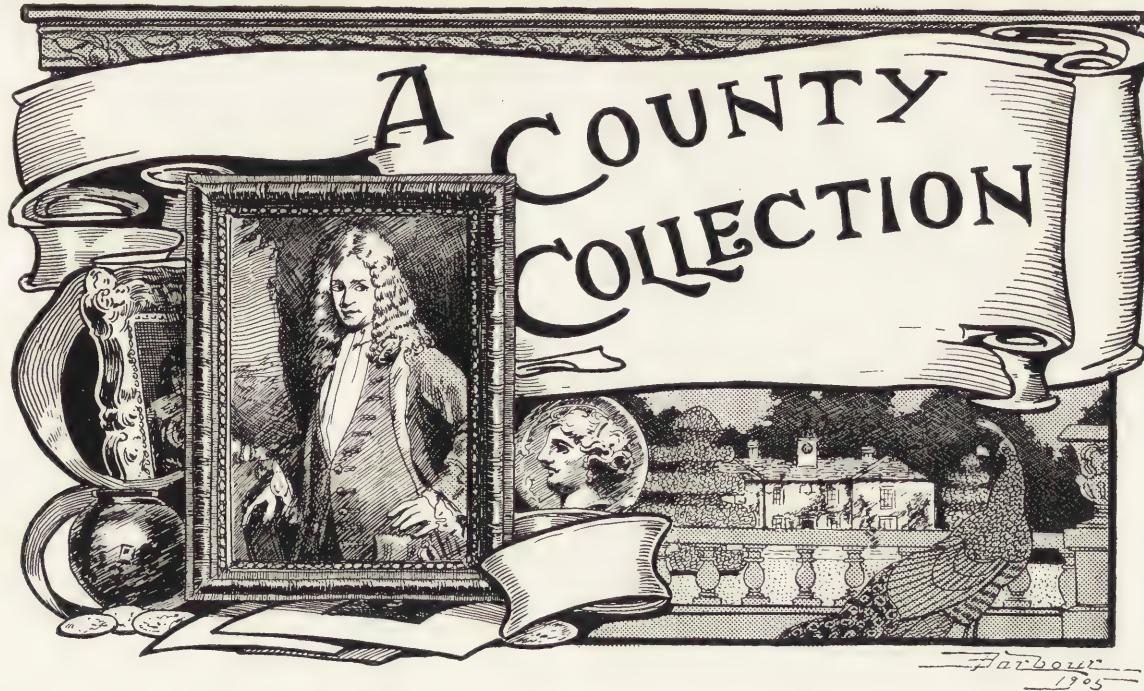








“CYMON AND IPHIGENIA,”
ENGRAVED BY W. W. RYLAND,
AFTER ANGELICA KAUFFMAN.



By H.H. Prince Frederick Duleep Singh, M.V.O., F.S.A.

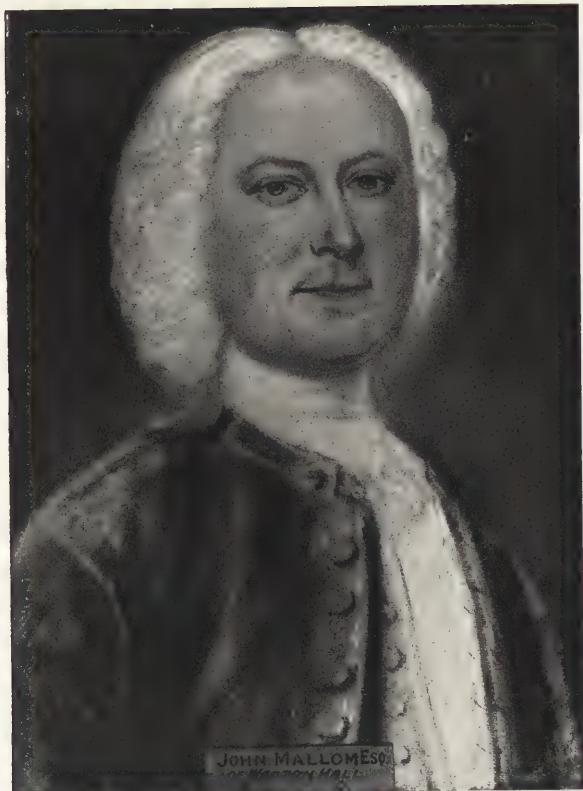
ONE of the saddest things to the antiquary who lives in a part of the country abounding in old halls and manors is to hear of the extinction of some ancient family, and to witness the consequent dispersal of the contents of the ancestral home; these same contents forming, in all probability, a collection which it has taken centuries to bring together. Of course there always is—or was—a chance of a “bargain,” so dear to us all, and the whole neighbourhood gathers, like a flock of vultures, to see what may

be picked up. The presence of an unsympathetic crowd makes the occasion even more melancholy! But perhaps the climax is reached when the old portraits—shabby as to condition and archaic as to style—are knocked down for a few shillings apiece; to be transmogrified eventually into the “ancestors” of some successful city financier. Such things as these, though perhaps labelled “rubbish” by the ordinary individual, are of the most intense interest to those dwelling in the particular district to which they belong. I have



THE RUSH MURDERS
IN STAFFORDSHIRE WARE

POTASH FARM, EMILY SANDFORD, RUSH, STANFIELD HALL



JOHN MALLOM, OF WACTON HALL, NORFOLK

always felt this very strongly, and have often thought that many such objects (sometimes almost given away) would, if retained in their own locality or placed in the County museum, have been of the highest value to the "local and parochial" historian, or to those searching out provincial records. It is, perhaps, this sentiment *au fond* which has guided me in the particular line of collecting which, wisely or the reverse, I have followed. I must own to much diffidence in writing on so narrow a subject in a publication of such catholic interests as *THE CONNOISSEUR*; but I am sustained by the hope that others may thus be induced to take *elsewhere* a similar course, and so save old portraits and other heirlooms from long and weary wanderings far from their ancient homes. Personally, I cannot help thinking that the county museum is really the best place for such curios as I have got together, as their abode is then permanent; but that is by the way.

Portraits, for a variety of reasons, come first to the collector of local relics; and, when buying these, he would be wise to go in for, not so much the pictures of great people or the representatives of well-known families, as those of less celebrated folk, and, more particularly, those of old families that have become extinct. My reason for saying so is that the former will always find a home, either with those who claim some connection with the family, or else in some such splendid institution as the National Portrait Gallery. Whereas the latter are of interest only to the few, they are consequently cheaper, which is no unimportant a consideration; and if, as in my case, the object in view is partly to preserve them from being scattered to the ends of the earth, it is thus the better attained. Talking of dispersal to the Antipodes: not long ago one of the beautiful Blennerhasset brasses from Frenze Church, Norfolk, turned up in a marine store dealer's shop in Australia! It has eventually found its way into the hands of a cadet of the family, who wisely prefers to keep it in his own possession rather than replace it in the Church



SIR ROBERT ROKEWODE, OF COLDHAM HALL, SUFFOLK
THE ROYALIST BY J. M. WRIGHT

A County Collection

whence it was stolen. There is nothing easier to moralise about than the ups and downs of families, and the delineations of the great ones of by-gone ages are as often as not to be met with in a cottage. Thus, two ancient pictures were bought out of a cottage near Norwich, which, I think, *may* prove to be members of the once powerful family of Dacre; but I have not, so far, been able to identify them definitely, though actually the date (1601) and the ages of the sitters are painted in the corner of each. In this case, alas! there is no coat-of-arms or initials to give any distinct clue, but that they *were* folk of importance is evinced by their early date, as well as by the sumptuous dress and extravagant collar of the lady. Two young eighteenth century men, and an older one of the sixteenth century, were bought by me out of small farm-houses. Some old pictures—like that of the Fourth Duke of Norfolk, which came from the neighbourhood of, and once probably hung in his palace at Kenninghall—are fortunate in having the age and date and even the coat-of-arms (in this case on his signet ring) by which they can be recognised. Better still is the picture of Sir William Drury (brother to the then owner of Riddlesworth), "Lord *Chefe* Justice of Ireland," which has the name and doings of the original actually inscribed on it. (I take it that this is the very picture noted by Blomfield as hanging at Riddlesworth about 1720, by the fact of the word "Chefe," as he records it, being so spelled.) In nine cases out of ten, however, this is not the case, and then it requires an amateur Sherlock Holmes, at least, to identify them. One of the most satisfactory discoveries I know was recently made by a friend of mine. The portrait was one he had known for years, hanging in a small house in the village where he lived. It is a really well-painted picture inscribed "Aet. Suæ 52, 1609," which represents a fine-looking man in Elizabethan costume, with one hand resting on the head of a little girl and the other on a book—presumably the Bible; below

is the motto, "Spes mea sola." Living, as he did, near Reformation times, this might equally mean that his only hope was in the Scriptures, or that the little girl—his daughter—was his sole hope and heiress. On one finger is a signet ring, but the arms were too indistinct to give any help. Here was a puzzle; but my friend, a keen antiquarian and genealogist, was not to be baffled.



THOMAS HARWOOD, MAYOR OF NORWICH, 1728 BY D. HEINS

By long experience he had decided that such portraits, when found in a farm or humble dwelling, had usually come from some neighbouring manor house. He therefore, first of all, made a list of the old houses within a few miles' radius whose contents had been dispersed, and also of the families who had lived in them. He then looked up the pedigrees, when obtainable, to see if he could find anyone of the right age who had died in 1609, leaving an only daughter; but without the least success. Indeed, a gentleman well known in connection with British portraits declared the case

The Connoisseur

for identification hopeless. Presently, however, my friend lit on a clue, which in the end proved to be the right one. In another farm-house not far from where the "unknown" portrait had hung, he found the two eighteenth-century pictures of young men previously referred to. On the back of one was "Charles Crofts," with date 1770, etc., and on the back of the other one "William Crofts," 1772, etc. He now remembered that the Crofts,

satisfaction, after thirteen years of guessing and disappointments, to find that a Sir Henry Crofts died in 1609, that he was then 52, and that he did leave an only daughter and heiress; and so at last the problem was solved. He afterwards found near by two more portraits of the same family, so there can be very little doubt but that they were all stragglers from the sale at West Harling in the early days of the last century. This



ARTHUR YOUNG, THE AGRICULTURIST, AND HIS SISTER, AS CHILDREN

an ancient family of Saxham Hall, in Suffolk, had migrated to Norfolk about 1730, on inheriting the estate of West Harling (where their arms in sixteenth-century glass brought from Saxham still adorn the windows), bringing with them all their belongings; that they remained at West Harling till about 1810 (when the male line of this branch became extinct), and that then there was a sale of the whole estate and all that was in the mansion. What more likely, therefore, than that the unknown picture was also a Crofts and had drifted from Harling? My friend turned up the Crofts' pedigree, and what was his joy and

attempting to name unknown portraits is a very fascinating pursuit. I have owned that the pair found in a cottage near Norwich have quite beaten me up to now; but another, the Earl of Arundel, I have recently indentified most unexpectedly. I bought it at Peterborough some ten years ago (chiefly on account of the frame), but I subsequently found out that it came from an old place (Mileham Hall) in this county, and then, by a chain of evidence too long to enter into here, I eventually verified it as the above-named Earl of Arundel. He was son of the attainted Fourth Duke of Norfolk, but Earl of Arundel in right of

A County Collection

his mother, and a K.G. The picture, by the date on it, was painted in 1612, very soon after he attained the latter honour.

The Rokewodes of Coldham and Euston in Suffolk, and of Weston in Norfolk, were another ancient family, now extinct. They were recusants, and Ambrose Rokewode, the head of the Coldham branch, was one of the Gunpowder conspirators. Coldham Hall, which was built in 1574, still

of his grandson, Thos. Rokewode, the last male of his line. Sir Edward Lewkenor, of Denham, is another interesting portrait. He was, but for his only daughter who married the first Lord Townshend, the last of *his* family. This picture came from the sale of the "Townshend heirlooms," which created a considerable stir last year.

From portraits of old families it is an easy step to heraldry. This is a subject which appeals



THE DAUGHTERS OF SIR MATTHEW DECKER, BART.

The one in the centre (Mary) afterwards married William Crofts of Saxham and West Harling

BY THEODOR NETSCHER

remains intact, and, with its priests' hiding hole, false walls, and secret staircases and chapel, is a perfect specimen of the home of a "papist"—against whom was every man's hand. This family became merged into another old Catholic family, that of Gage of Hengrave, early in the eighteenth century, by the marriage of the heiress of the Rokewodes with Sir Thomas Gage, Bart. When the Hengrave property changed hands a few years ago, I was able to secure the portraits of Sir Robert Rokewode (by Wright), son of the conspirator—a great Royalist, who lost two sons fighting for King Charles; and also the portrait

to all local antiquarians—shields carved in stone or wood, painted on parchment, stained in glass, or "tricked" in books, are all collectable quantities. A series of painted glass shields that I have are those of the family of Daundy, of Combes, with their various marriages. Combes Hall was pulled down at the beginning of the eighteenth century. Like so many others, the family seems to have died out, and the shields appear to have drifted into the hands of that famous antiquary, Sir John Fenn, first editor of the Paston letters, and were purchased, some years ago, from his house at East Dereham. I have recently

The Connoisseur



1. COPPER TOKEN,
SUFFOLK, 1794



2. COPPER TOKEN
SUFFOLK, 1795



3. SILVER TOKEN,
SUFFOLK, 1794



4. COPPER TOKEN,
NORFOLK, 1796



5. COPPER TOKEN,
NORFOLK, 1796 (OBVERSE)

discovered, in an ancient Suffolk hall, a delightful portrait of a young man in a scarlet coat, *temp. Charles I.*, with a hawk on his wrist, having the Daundy arms in one corner; and, but for this, the stained-glass shields are the only record of a once wealthy and important family. Copies of "Visitations" are valuable to the historian, as well as being interesting, and they are often filled with beautifully "tricked" and coloured coats-of-arms. The originals are usually to be found either at the College of Heralds or the British Museum, or else at some library such as the Bodleian; but if one can light on a copy, it makes an unusual addition to one's heraldic collection. China, heraldically decorated, is often to be met with. Until recently, it was usually termed "Lowestoft" (which gave it, in these parts, an additional interest), but it is now acknowledged that by far the greater part of it, being "hard paste," was made and even decorated in the East. Nearly every family of importance one hundred or more years ago had entire services made and painted with their coats-of-arms, monograms, or crests, and it is quite possible to form a very representative collection of one's own locality. The bowl and dish showing

the Townshend arms are early, as the alliance there represented took place in 1724. The Gardiner Mug is a piece of *real* heraldic Lowestoft. Another favourite object for the "Herald" to collect is the book-plate, but that is a subject which I will not discuss. The man who first set about collecting book-plates deserves to be hanged! Think of the number of books one comes across which only too clearly show how the plate has been ruthlessly torn out (though sometimes more carefully sponged off), and occasionally even half of the cover has been wrenched away for the sake of a scarce book-plate! And, in any case, a source of vast interest to the book collector has been lost. As a mild protest I always refuse to buy a book which has had the "Ex libris" removed.

But to revert to china generally. Many counties, such as Worcestershire, Staffordshire, Derbyshire, etc., had and have their own china factories and potteries.

In East Anglia we have Lowestoft and Yarmouth. The latter is rarely to be met with, while "Lowestoft" was formerly very common; but as the discovery of the moulds and patterns on the site of the old factory has recently quite revolutionised the theory as to Lowestoft china—although, it



1. LOWESTOFT MUG, WITH ARMS OF "BLACKITT GARDENER" 2. STAFFORDSHIRE COW MILK-JUG USED AT THE LOPHAM DINNERS 3. FIGURE OF J. J. GURNEY 4. JUG WITH PICTURE OF HINDRINGHAM HALL

A County Collection

must be owned, it had long been a subject of *argument*—by far the greater part of what used to pass as “Lowestoft” has had to be re-named “Oriental,” and the genuine article now proves to be by no means over numerous. But besides the “fabriques” of one’s own province, pieces with a strong *local* interest, made elsewhere, are often to be met with. The mug showing a view of Hindringham Hall—an old Norfolk house still standing—with the name Robt. Orris, and the date 1813, is, as far as I know, unique. The cow shown on the same page, one of that not unusual type of milk

or cream jugs,

was used for more than half a century at the annual dinners held at Lopham, in the south of the County. The other four pieces were doubtless made some fifty years ago, when the whole of England rang with the news of the notorious Rush murders at Stanfield Hall. There is

not space to go into the details here, but suffice it to say that for certain reasons a farmer named Rush, tenant of Potash Farm, on the Stanfield estate, essayed to murder his landlord, his landlord’s wife, and indeed the whole family. He did succeed in killing some, and he wounded others; but was eventually apprehended through his sweetheart, Emily Sandford, and was hanged (the last public execution there) in front of Norwich Castle. The model of the latter place does exist, but is very rare; and, unfortunately, the only example of it I have ever seen I let slip (metaphorically) through my fingers. Rush and his sweetheart, Potash Farm, and Stanfield Hall with its moat, are shown on page 3. From village murders and such-like delinquencies one may proceed, not inappropriately, to village constables and their staves of office. I have some twenty or

more of these dating from 1725 downwards; the oldest, on which is inscribed that date, is for the town of Wymondham, and bears the arms of the old Norfolk family of Buxton of Channonz and Shadwell. Most of the others are painted with the royal arms, with dates and with the names of the villages to which they appertained. As well as the staves, I have a watchman’s rattle and a beadle’s staff. The latter belonged to the village of Itteringham, and is dated 1828. It vividly brings back to one the good old days, when the beadle would use it to arouse sleepy children

from their slumbers in the dear old high pews, by a sound knock on the head—those good old days, when every village had its choir and musicians up in the west gallery, and when the parson turned his hour-glass for his second homily standing high up in the three-decker of his unrestored church. The

cold damp churches of those days may have had their disadvantages (though I for one doubt it), but it does not require a Ruskin or even a member of the “Society for the Protection of Ancient Buildings” to see how vastly more picturesque and more interesting architecturally as well as historically was the church of one hundred or even of fifty years ago, before their individuality had been destroyed by that curse of modern times, the well-intentioned but Philistine “restorer.” And here I would most emphatically affirm (*pace* the mediævalist) that it is *not* necessary to obliterate all seventeenth and eighteenth-century work in order to obtain a building fit for Divine worship. St. Paul’s Cathedral was built and furnished at the very worst (from the ecclesiologist’s point of view) time of Church building and Church life, yet where in



BANNER OF THE 2ND TROOP OF SUFFOLK YEOMANRY CAVALRY

the whole land is there a more beautiful service or a more solemn Ritual? But this is a digression.

Local coins are popular with many, and although, in the true sense of the word, few local coins are to be found between the date of the Heptarchic kingdoms and the introduction of tokens in the seventeenth century, yet coins were struck at mints in various parts of the country during the middle ages. Besides these, "finds" of Roman coins from time to time occur; an earthenware jar was turned up by the plough at Icklingham, some years ago, containing nothing but gold and silver coins. Needless to say, few of the latter and still less of the former found their way into the hands of those to whom they should have belonged. The small Roman bronze coins, though of great interest, are of little value. I know a field near to a Roman "rubbish heap" where such coins as well as fragments of pottery are turned up almost every time the ground is ploughed. Coming to later days, the local token is often to be had. Those of the seventeenth century seem to have been made to supply a public need, *i.e.*, a larger copper circulation; while the eighteenth century and later tokens take more of the character of medals, and were struck to commemorate some special event, and were not, as a rule, for general use. The former are of great interest, and sometimes very rare; most towns—certainly all the important ones—are represented, and no collection of local relics is complete without some at least of these. But to obtain specimens of every token belonging to one's county is not an easy matter. Of these latter ones perhaps the most interesting are the yeomanry and other

military tokens. The tradesmen even of that day seem to have had an eye to the combination of patriotism with advertisement, and it was they who issued them. Some of the silver yeomanry tokens that exist are known to have been given out to the men as a sort of medal (sometimes as a memento, when a troop was disbanded) on a special occasion. They were afterwards pierced and worn with a ribbon. In fact, they would seem to have been the precursor of the now universal war medal. For those interested in such matters, objects connected with their county militia or yeomanry should not be omitted. On page 9 will be seen a flag, date about 1794, of the Suffolk Yeomanry. This was the first of such regiments to be raised, and until recently the only one remaining in the Eastern Counties. The subjects which might be included in a "purely local collection," however, are infinite, and I can only end, as my limit has been more than reached, by enumerating a few such things as prints and drawings of churches and old houses, also of local celebrities, old deeds, and MSS., books by local authors and printed at the county press, as well as topographical; and, above all, prints and pictures of local sport, such as hunting prints, views of local races and steeplechases, trotting matches, pugilistic encounters, and a

thousand and one other things. And this brings me back to the premises whence I started, viz., that such things, of however slight value to the outsider, are of the greatest interest to the native, and should at all costs be preserved in their own district—if not in a private collection, then in a public museum.



CONSTABLE'S STAFF, BEARING THE ARMS OF WILLIAM IV. AND THE CITY OF NORWICH, ALSO THE INITIALS R.I. 1825





Williams' Lithography of the *Scenes of the War in France*.



A VIEW IN WHITE CHAPEL, LONDON, 1833

William Wynne Ryland's Engravings By Prof. Dr. Hans W. Singer

IN the June number of *THE CONNOISSEUR* Miss Bleackley publishes a preliminary list of Ryland's plates. In the hope of this being meant to develope into a complete, critical catalogue, I am tempted to offer a number of supplementary notes, drawn from the material in the possession of the two Dresden Print Rooms. I follow Miss Bleackley's provisional enumeration:—

9. These are two separate plates, and each should have its own number. According to Leblanc the name should read Trouville and not Fronville.

11. Like No. 13, standing full figure in state robes, facing to front. The original painting was in the possession of the Earl of Bute. The date of publication is the 20th of March, 1761, and the address, Ryland, in Litchfield Street. Line engraving.

13. Like No. 11, full figure in state robes, facing to left. The original picture was owned by the Queen, and the plate was published by Ryland, in conjunction with Bryer, on the 29th of Oct., 1767. Line engraving.

14. According to Leblanc, also after Ramsay.

15. The day of publication is the 31st of July. The original painting was in possession of His Majesty. Line engraving.

17. Is a line engraving, and was published on Sept. 1st, 1772, by John Boydell, as No. 62 of vol. ii. of his famous set of engravings.

18. An upright oval; there are also red copies; the day of publication is the 10th of May. There are eight lines of verse, and the plate is numbered in the lower right-hand corner "No. 10."

19. There are red copies also. This is a companion print to No. 24. There are four lines of verse from Pope, and the number, "No. 11," engraved in the lower left-hand corner.

20. This is a companion print to No. 21; some copies are dated May the 10th, and numbered in the lower left-hand corner, "No. 13."

21. Some copies dated "Nov. 21st." There are copies in brown; there is an engraved title (*i.e.*, name of personage).

24. There are copies in brown and in red; the day of publication was the 2nd of April. The print bears lines of verse from Pope.

25 and 26. Should be reversed if chronological order is to be maintained. Brown copies of both exist. Nos. 25, 26, 27, 31, and 37 are all of them companion prints, more or less. Brown copies of 27 exist also.

28. The title is in Latin, and there is a reference to "Homer, Iliad Liber xviii." Sold by "Frères Torri."

29. Upright oval; copies in red and in black, with three lines of verse from "Mason's Caractacus, P. 15."

30. Upright oval; copies in red and in black. There are copies with the date of publication given as July 9th.

31. Title, "Etiam Amor Criminibus plectitur." Copies in red; dated March 18th.

32. There is a Latin title and reference to "Homer, Odyssey xvii. 45." This is a companion print to No. 36, and was sold by the "Frères Torri."

33. With three lines from "Horace Lib. i Ode 30" as title. There are copies in red, with date "Sept. 29th," and sold by "Frères Torri."

35. Upright oval, issued in red also, with a Latin title, and sold by the "Frères Torri."

36. The title runs, "Telemachus in Aulā . . . deplorat," in two lines, with a reference to "Homer, Odyss. xvii." This is a companion print to No. 32, and the day of publication is the 7th of Dec. Sold by the "Frères Torri" (*sic!*)

37. Title, "Porrigit Hic Veneri Lucida dona Paris." There are copies printed in brown. Sold by "Frères Torri."

38. The inscription reads thus: "Moulines. | Maria. | Vide Sterne's *Sentimental Journey*," etc. There are brown copies also, and the day of publication was the 12th of April.

39. Earlier copies were published on "Nov. 28th." There are two lines from "Pope's Eloisa to Abelard" on the plate.

41. Some copies bear the date "January 2nd."

42. Also copies printed brown and red. The reference is to *Rapin's Hist.*, vol. iii. p. 179.

43. Also copies in red; companion print to No. 42. The day of publication was March 1st; the reference is to *Rapin's Hist.*, vol. v. p. 26.

44. Published in red on Jan. 1st, with English and French titles, and reference to "Ovid's Epistles."

45. Published in red on January 1st, with English and French titles, and reference to "Homer's Iliad"; 44 and 45 are companion plates.

46. There are brown copies, and four lines of verse besides the title.

47. Published in brown and red, "for the Proprietor by W. Palmer."

49. Was published on the 1st of February by Mary Ryland, and dedicated by her to Lady Charlotte Finch. Reference to *Rapin*, vol. i. pp. 405 and 406. It is principally a line engraving, and printed in black.

56. Should be four distinct numbers, as there are as many plates.

59. Was published on the 12th of May, 1785, by J. Boydell.

61. Was published on the 12th of March, 1779, and sold by the "Frères Torri." There are



CHARLES ROGERS, ESQ., F.R.S. AND S.A.L.
BY RYLAND, AFTER REYNOLDS

The Connoisseur

impressions in plain red extant. The painting was at the time in possession of John Nightingale.

65. Was published in 1785 (according to Leblanc).

Plates omitted by Miss Bleackley and enumerated in Leblanc's *Manuel* :—

66. (Lebl. 1). God the Father, after R. Santi. Oval 4to.

67. (Lebl. 2). Death of Abel, after F. Mola. Dated 1763; fol.

68. (Lebl. 3). Last Supper, after L. da Vinci. Dated 1768; fol.

69. (Lebl. 4). S. Francis, after C. Maratti. Dated 1764; fol.

70. (Lebl. 5). S. Magdalene, after ? Fol.

These five are probably line engravings.

71. (Lebl. 36) Lady Nurcham (?). Fol.

72. (Lebl. 58). Infancy. Small oval design.

It appears that with Ryland the strange practice obtained, of altering the date of publication, as he proceeded from a proof with scratched, or open lettering, to ordinary prints. Thus, in the case of No. 41, the copy I saw with dotted lettering is dated January 2, and the one Miss Bleackley had in hand, probably with full lettering, is dated only a day later. Ryland seems to have been more stable than many of his confrères. In 1761 his address was "Litchfield Str., St. Ann, Soho"; in 1767 he is allied with Bryer in Cornhill; in 1770 he lives in "Stafford Row, near the Queen's Palace"; from 1774 to 1782 his address is steadily "159, Strand." Two years later his prints, or some of them, are published at the same address, but "for the Proprietor, by W. Palmer."

A carefully compiled, critical catalogue of Ryland's prints would be very welcome, as well as one of Burke's work. One of Bartolozzi's numerous plates, which promises to be excellent, is fortunately preparing.

In the face of the fact that so many catalogues of this nature exist, which have caused their authors much labour, but which are of not sufficient use for practical purposes, it may be well to offer here some suggestions as to the principles upon which such a catalogue should be elaborated.

The object of such catalogues is to enable museums and collectors to identify any print and "state" which they happen to come across; a further object is to furnish us with the possibility of referring to a print or a "state" without being obliged to describe it. This seems self-evident, and yet, the elaborate catalogue of Woollett's engravings, published some years ago, is absolutely

useless, for the simple reason that the items are not numbered. This is the same with the catalogue of the Hogarth prints in Austin Dobson's work.

(1) The entries in the catalogue must be numbered: the "states" of each print must be numbered consecutively with Roman numerals, irrespectively of their being "trial states" or altered states after publication.

(2) Besides a literatim transcript of all the lettering on the print, each item must contain a full description of the picture, with enough





QUEEN CHARLOTTE WITH INFANT
ENGRAVED BY W. W. RYLAND



GEORGE III.
ENGRAVED BY W. W. RYLAND, AFTER ALLEN RAMSAY



detail to enable anyone to identify the plate even if he happen to have only a proof before all lettering or a print with the title cut off, before him. (The Woollett catalogue has no descriptions at all, merely the titles, some of which are to be found only on later states.)

of some *Crucifixion* before me, I will, of course, not be able to find it easily in a chronologically arranged catalogue, as I have no notion of its date of publication; but in a catalogue properly arranged according to subjects, I can find it in a second, at the end of the section devoted to



LUDWIG ANHALTER.
Woman in Original Costume in the Puppets of John C. Lightfoot's Eng.

(3) The exact dimensions, height first, of each plate, and in the case of such artists as Ryland—who employ wide and irregular margins, of each subject besides, must be given.

(4) The arrangement of the body of the catalogue should by no means be a chronological one, but should be according to subjects, after the old approved system of Heineken and Bartsch. If I have a proof before all lettering

New Testament subjects. Catalogues of prints should be finding lists, primarily. Let there be a list of the numbers arranged chronologically at the end of the book, for such as may be interested in it. Public museums arrange and mount their collections according to so-called œuvre catalogues. If the Bartolozzi, for example, of which there are more than 2,000, were mounted chronologically, nobody could find any single print



DUCHESS OF RICHMOND (MARY BRUCE)
ENGRAVED BY W. W. RYLAND, AFTER ANGELICA KAUFFMAN



MARIANNE,
DRAWN AND ENGRAVED BY W. W. RYLAND

he may be looking for, without first consulting, at an expense of much time and labour, the finding lists; but if the prints are arranged according to subjects, anybody can find a print readily, even when there are as many as in Bartolozzi's case, in which he cannot keep the numbers in



mind. Sets and companion prints, on the other hand, should not be torn asunder. The companion prints should follow one upon the other, and reference made to the second at the place where it would have been entered, had it been a single print. Sets should be catalogued separately, as Miss Bleackley has done in the case of Ryland's book illustrations; but each plate should be described as fully as the single prints, and reference

to it entered at its proper place in the catalogue of single prints.

(5) Finally, such an œuvre catalogue should not be published in book form, before an adequate amount of labour and care has been bestowed upon it. Unfortunately, it is very common in England

to sin in this respect. I have before me two recent catalogues of the work of the mezzotinters, Valentine Green and McArdell. The authors have rested satisfied with consulting only the two public collections in London and a few English private collections. The two print rooms at Dresden alone, if they had taken the trouble to consult them personally or by letter, would have furnished them with a dozen or so of states they knew nothing of, with several plates which they omit altogether, and with a lot of information in the matter of dates of publication, exact titles, etc., all of which they confess themselves unable to give. Now, the purchasers of a book that costs a guinea or half a guinea have a right to expect that the author has done some conscientious work, and conscientious work in this case amounts to applying to, at least, all the important public Continental collections. It is a great mistake to suppose that English engravings are scarce there. Probably the most important collection of Bartolozzi's prints in the world, put up by the artist himself for a special occasion, is to be found on the Continent. The best way to do is to order from your printers twenty to thirty sets of "proofs" instead of the usual two, and send these around to the different Print Rooms in the world, with the request that the authorities in charge be kind enough to add such supplementary notes as they may be able to, on the strength of the material in their collection. This request, presuming that the author has already done the body of the work, will almost always be responded to.

Pottery and Porcelain

History of Ancient Pottery, Greek, Etruscan, and Roman
By H. B. Walters, M.A., F.S.A. Based on the work of
Samuel Birch Reviewed by M. L. Solon

[London: John Murray, 1905. In two volumes, 8vo; with 300 illustrations including coloured plates. £3 3s.]

IT is the sad privilege of advanced knowledge to recognize that some of the proudest monuments bequeathed to us by the past schools of archaeology were built up on shifting sands. Often the imposing structure of a mighty edifice had just been raised to a lofty height, when it was found that the unsafe foundations were giving way at all points. Nothing was left to the baulked constructors but to abandon the place and start to work again on more solid ground. Such are opportune moments for a spirited group of youthful and clear-sighted students to set aside

the teaching of the old masters, and, denouncing the fallacies of misapplied erudition, to open new vistas in the field of archaeological researches.

One cannot call to mind a more striking evidence of the deplorable outcome of misguided efforts than that which we find in the record of the ponderous and costly volumes which the subversive changes supervening in the direction given to the study of classical ceramics have successively brought to light and thrown into the shade. The books published on the subject of Greek vases, under these transient influences, illustrate



CUP BY SOTADES : POLGEIDOS IN THE TOMB OF GLANKOS (BRITISH MUSEUM)

the course followed by the study in its four consecutive phases; they may be divided into four distinct classes.

The first class comprises the pedantic works written by J. B. Passeri and his followers. To re-constitute the past glory of an almost forgotten civilization through the elucidation of ancient vase paintings was the aim of a cenacle of aggressive antiquaries, who recognised Passeri

of exhuming any portion of these long-exploded theories, while the numerous but roughly-sketched plates—which were intended as a support to the intricacy of the disquisitions—are equally useless to him on account of the fanciful incorrectness of the execution.

It is, on the contrary, the extreme care displayed in the engravings of the plates which distinguishes the works in which were subsequently

embodied the tendencies of what has been called the second, or Artistic, period of the study. A longing for a return to classical simplicity had induced the leading spirits of the time to try and spread, by a judicious circulation of good prints, the due appreciation of the best examples of ancient vases and of their paintings. In the supreme elegance of the shapes, in the noble style of their decoration the promoters of the movement saw the best means of striking a deadly blow at the prevailing mannerisms of the extravagant rococo taste, and of leading the living artists into the right path. The new doctrine was that the subject represented on the vase should no longer be considered as a mystical riddle offered for solution to the sagacity of the interpreter, but as a pure work of art, to be deservedly admired by all; and to make sure that

every reproduction would be accepted as a faultless model, the engraver was recommended to amend in his work every imperfection of drawing that he could detect in the original. A well-meant intention was, however, strangely carried on beyond the mark. Admirable as are, in the main, the sumptuous volumes belonging to that second period—namely those in which the formation of the private collections of Sir William Hamilton and his antiquarian contemporary were so magnificently commemorated,—one has to regret that, in passing through the



THE FRANÇOIS VASE IN FLORENCE

as their leader, and who were to be known in later times as "Etruscomaniacs." Such an immense number of painted vases had been discovered in the tombs of the Etruscan necropolis, that no doubt was then entertained as to their being of local origin. All the subjects represented on them were described and explained by fervent believers, chiefly on their bearings on the religious and philosophical creeds or the history and customs of the ancient inhabitants of Etruria, and presented as unimpeachable testimonies of their eclipsed grandeur. No modern writer would ever think

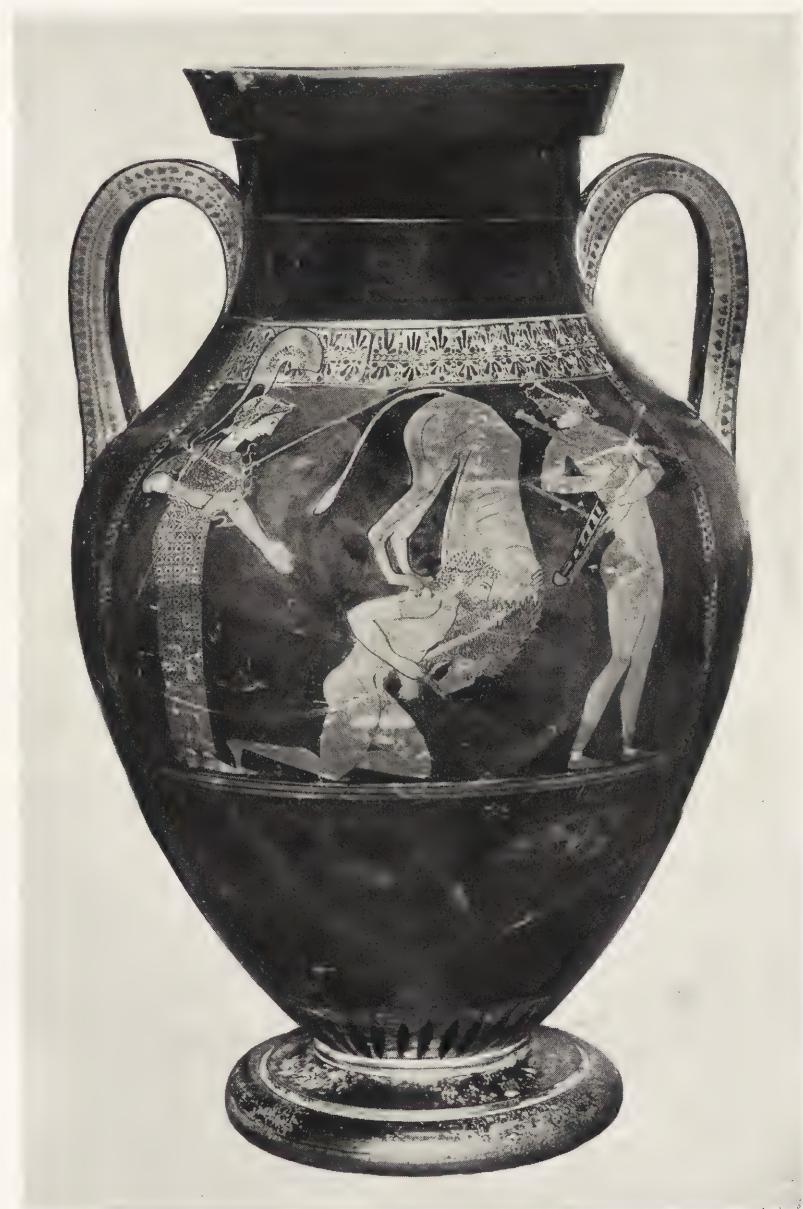
History of Ancient Pottery

hands of a hypercritical reviser, the designs were altered, brought up to the Academic standard of the day, and by this fact cannot always be trusted as accurate reproductions.

Little was to be retained from the amazing disquisitions indulged in by the metaphysicians who flourished in the third or Exegetic period. Every historical or artistic consideration previously suggested by a concentrated study of the subject had then to give way before a coming infatuation for discovering in an apparently meaningless vase painting a recondite signification. Learned visionaries applied all the resources of their consummate knowledge of the classical texts to demonstrate that there was no detail introduced in the ornamentation of a vase that did not express a mystical allegory, or contain the exposition of a philosophical principle. An examination of the works of Böttiger and of his numerous disciples will allow one to form an idea of the unfathomable excogitations to which a fervid Exegete could give vent in his zeal for the elucidation of a transcendental problem of his own setting.

Although the more sober-minded archæologists of the fourth, or Rational period, could not bring the science of Greek vases to the high level it has reached at the present day, great credit is due to them for having dispelled the mass of errors propagated by their predecessors, and pointed out the course that their successors would have to pursue. Gerhard was the first to advocate the framing of a system of classification, through which ancient vases could be grouped by epochs, localities,

and styles of manufacture. A prolific and erudite writer, he could never completely free himself from the deeply-rooted notion that every subject, even those of familiar appearance, admitted of



AMPHORA IN THE STYLE OF ANDOKIDES

(BRITISH MUSEUM)

a symbolical interpretation. In Otto Jahn the younger school of archæology recognises a revered father. Jahn was the first openly to declare that much had to be forgotten out of all that they had taken so much trouble to learn, and, also, that it was idle to pretend to explain anything that was manifestly inexplicable. Meanwhile, he prepared

the synopsis of the investigations that were to be prosecuted on many points of paramount importance theretofore totally disregarded; great stress being laid upon the consideration of Greek vases on their purely ceramic aspect. To realize such a vast programme was not, however, within the possibility of a single man; it was reserved to the next generation, and particularly to the enthusiastic and indefatigable members of the archæological schools of Athens, to complete, in

been brought to bear on furthering the knowledge of the pottery of the dawning ages, rough and mighty productions in which one may trace the germ of what shall be the sublime Greek art.

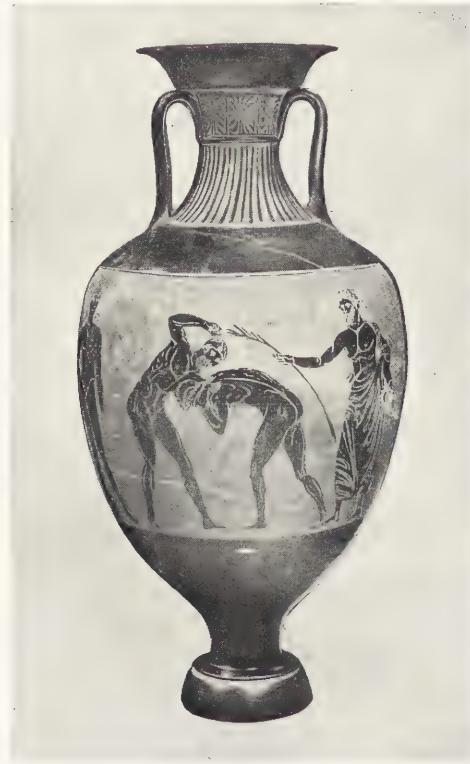
Of all the foregoing scientific conquests, which alone the discoveries lately made in the soil of Greece proper could render achievable, only an inconsiderable portion is foreshadowed in all the books published anterior to the last fifty years. The immense amount of information acquired



PANATHENAIC AMPHORA (BRITISH MUSEUM)

the conduct of the study, the revolution that Jahn had so effectively initiated.

A truly colossal work has since then been accomplished. The places where the chief centres of manufacture were situated, and the epoch of their highest prosperity, have been ascertained. The materials, such as clays, colours, and varnishes, as well as the technical processes employed in the various centres, have been determined. The list has been completed of the best potters and painters; reference being given to the work they have signed with their name, and observations presented on the distinctive style of each artist. The varieties, names, and uses of clay vessels in antiquity have also been specified. Finally, particular efforts have



during that period is scattered through the series of archæological journals of difficult access, or confined within the scope of special books often too costly to be of general use. To compress the whole subject in a concise but exhaustive epitome had become imperative. The work was to unite with the description of the mythological, heroic, and symbolical scenes depicted on ancient vases—the elucidation of which, so dear to the masters of yore, is still the most captivating side of modern study—a summary of the practical and technical observations recently added to our store of knowledge. It is in that spirit that the two volumes now under our notice have been prepared and successfully completed.

History of Ancient Pottery

In the fourth and last part of the history, the scrupulous care displayed by the author in the treatment of Greek vases is extended to Italian pottery. He describes the character of the work which belongs in proper to the potters of antique Etruria, namely, the "Bucchero nero," uncouth vessels embossed with figures of infernal deities; and the red and black painted vases, differing from their Hellenic prototypes by certain features most important to determine. He then passes to the examination of the clumsy and over-decorated vases made by the native races of South Italy under Greek influence, and which mark the decline and end of the art. Lastly, he sketches a general survey of the prolific productiveness of the Roman ceramic industry.

Since Mortillet recommended the application to Roman pottery of the system of classification adopted in natural sciences, our mastery of the subject has advanced by rapid strides. The methodically conducted excavations which, in numerous localities, have yielded large crops of vessels, whole or fragmented, were recorded, as a rule, in the transactions of the

learned societies, while the finds were deposited in the provincial museums. Gradually the accumulation of materials placed at the disposal of the student has attained gigantic proportions. During the last ten years the whole of it has been sedulously overhauled by sagacious specialists.

Although the Roman *figulus* had imported the same processes of manufacture in far distant countries, a peculiar choice of form and style of ornamentation had prevailed in each region. A comparison of these peculiarities coupled with the evidence supplied by the marks and names of the maker stamped on the ware, has now made it possible to settle with tolerable accuracy the date and origin of many of the specimens that were previously confounded under the comprehensive heading of Samian or Arethian pottery.

The warm thanks of all cultured spirits interested in these branches of archæological knowledge are due to Mr. H. B. Walters, one of the most accredited representatives of the modern school, for having placed within their reach the study of a fascinating subject on which no text-book existed in the English language.



GAULISH POTTERY FOUND IN BRITAIN
A.D. 70-250 LEZOU FABRIC
(BRITISH MUSEUM)



Playing Cards in the Middle Ages

By George W. Skene

THE actual birth-place of playing cards has been as much contested as was the birth-place of Homer. And this is a curious thing, seeing that what logicians would call the major and the minor premises have been generally accepted; and yet scholars disagree on what, to the unprejudiced, would suggest itself as the manifest, if not the necessary conclusion. The two admitted facts are—(1) That playing cards were introduced into Europe by the Gipsies; and (2) That they were at that time called *naibi* or *naypes*. It is obvious that much depends on the derivation of the name, and etymology has been ingeniously tortured into agreement with the theories of the various contestants. Amongst others who have put forward the claims of Egypt, Arabia, Persia, China, Spain, France, Holland, and Italy, Dr. W. Bell very learnedly seeks to connect the word with the well-known Bohemian fable of Rübezahl. But it is difficult to understand why all these pains-taking students should have elaborated arguments, as if on purpose to evade the most natural inference.

1392 is commonly quoted as the date of the first appearance of playing cards in Europe, in consequence of the mention by Menestrier of the payment to Jacquemin Gringonneur, a painter, by Charles Plupart, treasurer of Charles VI., of France, of fifty-six sous for three packs of cards to amuse the king during his unfortunate malady. But there are several independent notices of cards earlier in that century. And it is earlier in that century that the Gipsies, on the authority of Sir Henry Rawlinson, also first appeared in Europe. Liber says, “Il est certain que l'époque où l'usage des cartes a commencé en Europe correspond avec celle où les premiers Bohemiens y sont montrés.” It is beyond all question that this correspondence in dates is not a mere coincidence, and that the Gipsies brought the playing cards when they came. It is equally beyond all question, according to Rawlinson, that they came

from India; and, other evidence apart, Grellman in 1783 states, “On the average more than every third word of the Gipsy language is pure Hindostanee; or, speaking more correctly, among thirty words of Romani, twelve or thirteen are Hindostanee.” Surely, therefore, *pace* the various disagreeing doctors, it is only reasonable to look to India for the derivation of the word *naibi*, which is the key of the position. And there we find the Hindostanee word *naib*, which exactly meets the case. It means a viceroy, lieutenant, or deputy, who rules over a certain district as a feudatory owing allegiance to a sovereign. The peculiar and confirmatory significance of this becomes apparent as we proceed to deal with the cards themselves.

One of the earliest of these old packs came into my possession some years ago. On the “deux de Denie” there is a coloured serpentine scroll, on which is printed, “FAIT PAR JACQUE ROCHIAS FILS A NEUCHATEL.” As there are several towns of this name, I made enquiries at them all, and I found that it is Neuchâtel in Switzerland that is here designated, as the family of Rochias was still represented there in the year 1814. That the artist was at least content, possibly even proud of his work, is apparent from the somewhat ostentatious inscription. But those were rude, crude days, and the rough wood-block engravings, with glaring reds and yellows, blues and greens, as roughly daubed on them, no doubt passed muster for the purpose for which they were intended, though they are certainly not fair samples of the artistic attainments of that age.

There has been in the use of cards a gradual process of evolution, which is operative still, as evidenced by the right and left bowers of the Americans, by the recent creation of the Joker amongst ourselves, and by the still more recent brevet rank conferred upon the ten pip card at Bridge. The *naibi* or *naypes* were originally used

Playing Cards in the Middle Ages

only for fortune telling, and consisted only of picture cards. In their second phase they were used also for gambling of the pure hazard character, akin to the throwing of dice and the tossing of a coin. And in order to multiply the chances and extend the possibilities, four of the series of picture cards were selected, with admirable shrewdness in the selection; they were each given varying values as Le Roi, La Reine, Le Cavalier, and Le Valet; pip cards were attached to them, and they became the parents of the four suits. In their latest development they

PAPESE. III. LIMPERATRICE. IIII. LEMPEREUR.
 V. LE PAPE. VI. LAMOUREUX. VII. LE CHARIOT.
 VIII. JUSTICE. VIII. LERMITE. X. LA ROUE DE
 FORTUNE. XI. LA FORCE. XII. LE PENDU. XIII.
 LA MORT. XIII. TEMPERANCE. XV. LE DIABLE.
 XVI. LA MAISON DE DIEU. XVII. LES ETOILES.
 XVIII. LA LUNE. XVIII. LE SOLEIL. XX. LE
 JUGEMENT. XXI. LE MONDE. Then there comes
 one that is not numbered, and is entitled LE MAT,
 or, as it is called in a later pack, LE FOU.

Here we have the greater and the lesser forces



PLAYING CARDS BY JACQUE ROCHIAS FILS, NEUCHATEL

are used for games in which luck is controlled by skill; and to this end arbitrary caprices were eliminated, and the progressive values of each suit were reduced to a system.

The pack in my possession, from which the accompanying illustrations are given, belongs to the first tentative stages of the second phase, when twenty-two pip cards were added to balance the twenty-two remaining picture cards, after four of their number had been taken from them, as has just been explained, to head the four suits. They were then used both for fortune telling and for gaming, as indeed they still are.

Of the twenty-two picture cards, twenty-one are numbered, as follows: I. LE BATELEUR. II. LA

which were then believed to sway the lives of men: the heavenly bodies, the power of the Church and the power of the State, the cardinal virtues, luxury and indigence, the world, the flesh, and the devil, trickery, physical strength, the dispositions of chance, and the prospect of death and of judgement, all numbered and personified, while LE MAT remains unnumbered as typifying the influence of an all-pervading folly in whatever concerns man, his actions and his attributes.

From the list of these mighty operating forces the name of God is conspicuously absent, and why? Because, and the point is as convincing as it is subtle, mighty as they were held to be, they were *naypes*, or vice-gerents, acting only as agents of the

The Connoisseur

great Sovereign, whose will alone they revealed, and to which alone they gave effect. This is the underlying principle in all augury or divination, and no fitter name could have been given to cards used for fortune-telling.

Then when gambling was dovetailed on to the original use of these cards, could anything be more dexterously significant than the choice of those that form the four suits, with Roi, Reine, Cavalier, and Valet in each :

1. DENIE (money), the pip cards being i., ii., iii., iv., v.
2. COUPE (goblet), the pip cards being i., ii., iii., iv., v.
3. BATON (bludgeon), the pip cards being i., vi., vii., viii., viiiii., x.
4. EPEE (sword), the pip cards being i., vi., vii., viii., viiiii., x.

The total of the pip cards is thus made to amount to the required twenty-two ; and thus are money, and drink, and strife, and bloodshed graphically represented as indissolubly connected with gaming, nor will anyone be disposed to quarrel with this time-dishonoured diagnosis. It is also to be noticed that of the four, the king of money (Roi de Dénie) is the only one who has his legs crossed. This is no mere accident of attitude. It has a meaning, traceable to ancient usage both in Europe and in the East. It was the posture of supreme authority ; and to quote but one out of many records establishing this fact, in the old code of laws of the town of Soest, in Westphalia, the following quaint passage occurs : "The judge shall sit upon his judgement-seat like a grey, gruff lion, the right leg laid over the left ; and when he cannot come to a decision, he shall turn them over one hundred and twenty-three times." The prisoner at the bar must have watched these judicial athletics with considerable interest ! But, as bearing on our subject, it is clear that the intention in posing the monarch of finance with his legs crossed was to accord to him the pre-eminence among his compeers, which was as it should be, since money is the main objective in gambling. LEMPEREUR also has his legs crossed, as a matter of course, in one who is paramount, and his legs are crossed correctly, as the expression of unchallenged power, the right over the left. But in the illustration it will be seen

that the left leg of the ROI DE DENIE is laid over the right. He is evidently perplexed, and is having recourse to the Westphalian exercises ! Nor is he the only one whom the vagaries of the ROUE DE FORTUNE have perplexed.

The portrait of LA PAPESE is also given, as this is a figure we should little expect from the hand of a Roman Catholic designer. But art has no cramping limitations, and here is embodied the wide-spread belief in the existence of a Pope Joan, a *female* pope. She was a legendary individual, who is placed by sundry chroniclers in the line of popes between Leo IV. and Benedict III., about 853-855. The story, by the way, was, subsequently to the production of these cards, completely refuted by David Blondel, Amsterdam, 1649, who, to his honour be it said, was a Protestant.

Our third and last illustration is that of LE PENDU, a ghastly and seemingly irrelevant feature, numbered xii. among the powers that vicariously guide the destinies of men. But this reversed and gibbeted personage loses all gruesomeness when he is interpreted as the outcome of what is nothing more than a laughable blunder. Where justice and temperance are claimed as virtues, we naturally look for prudence, but we look in vain, and LE PENDU does not suggest it. Not the less, however, can we, with sufficient confidence, detect the artist's purpose to include this essential characteristic of success in the list. He gave to it, happily enough, the semblance of a man with one foot cautiously advanced before the other, and he described it, no less happily, in Latin, as "*pede suspenso*," whereupon the ignorant card maker, knowing just enough to be misled, promptly turned the design upside down, and hung the man up by one foot !

It was another blunder that has given us the trefoil outline of our suit of clubs, from the French misreading the German *treffen*, to strike, and rendering it *trefle* ; and yet another that has converted the historical EPEE into our modern *spades*, through the beguiling sound of the Spanish *espada*.

The symbolism of these mediæval cards still remains, though much obscured, in the dainty or conventional work of our present card manufacturers ; and both the use and the meaning of their name *naibi* or *naypes* open up a very attractive field for research.







Published by C. H. Green in Haymarket

{ *LOCOMOTION PLATE 2nd* } There's nothing perfect.

Impression by W. J. Whittlesey
A few small iron minnows.

Prints

Theatrical Prints as Historical Evidence By W. J. Lawrence

RIGHTLY considered, old engravings of stage scenes are of value to the historian in helping to corroborate unauthentic documentary evidence, to supplement scanty details regarding a period, or to explode a well-worn fallacy. Their gratefulness lies in the fact that they often speak where the printed word is silent; but they have a language of their own, which must be thoroughly mastered before they will yield their message. To look for the same fulness and accuracy of detail in an old theatrical print as in a modern flashlight photograph is to court error. In engravings the personal equation, or, in other words, the varying sense of composition, has to be reckoned with. Hence in dealing with views of bygone stage scenes one can only argue from them positively, never negatively. They are valid evidence for what they show, not for what they omit. How grievously the

historian is apt to fall into error in departing from this rule is shown by an amazing opinion expressed by Sir Walter Besant in his *London in the Eighteenth Century*. In discussing Hogarth's picture of *The Beggar's Opera*, he tells us assuredly that it presents "no lights of any kind on the stage, which must have been lit from the front." The truth is that the four or five rude chandeliers which then hung from the borders would have introduced a very disturbing element into the picture, and Hogarth exercised an artist's right in eliminating them. Considering the number of distinguished patrons of the theatre who are grouped on the stage viewing the acting, the picture must be considered more as a "conversation piece" than an unflinching record. Grateful as the student must be to the few old-time painters and engravers who believed in telling the truth, the whole truth, and

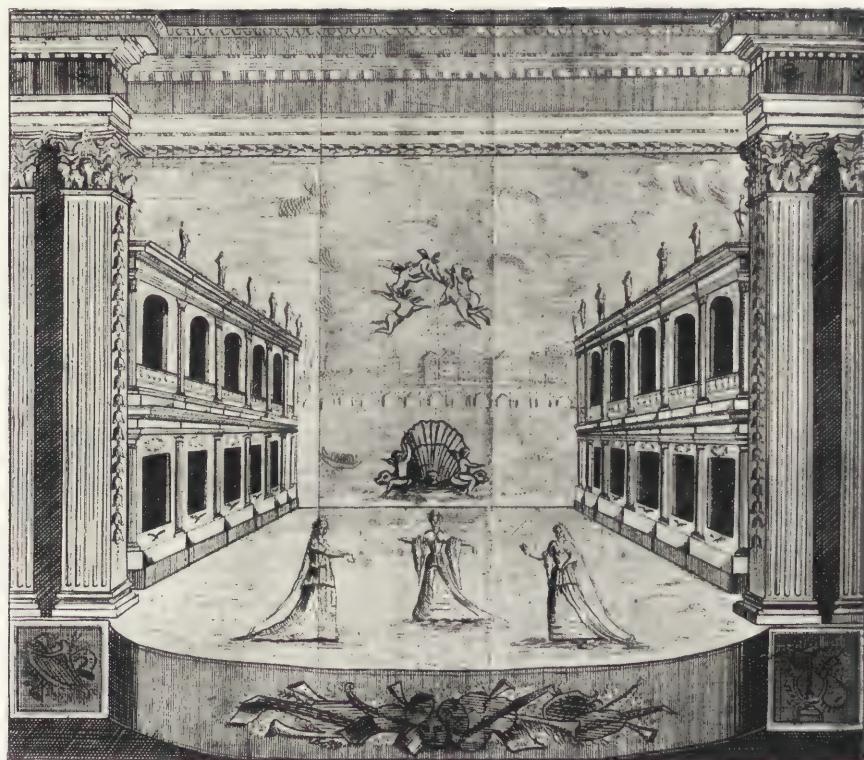


SCENE FROM "ARLEQUIN PROTÉE" (PARIS, OCT., 1683)

The Connoisseur

nothing but the truth, still one cannot but confess that unswerving fidelity in the reproduction of the mere extrinsicalities of a scene is apt to lend itself to incongruity. Viewed simply as the frontispiece to a play, and not as a "document," the scene from "Arlequin Protée" (a burlesque produced by the Italian comedians at Paris on October 11th, 1683), could be bettered by the elimination of the stage chandeliers. The coarse theatricality of the whole is accentuated by the jarring note

Were it not that satisfactory evidence exists to prove the contrary, one would incline to the opinion, after examining the print, that the second Theatre Royal in Drury Lane had neither orchestra nor proscenium entering doors. But we know that already the musicians had begun to occupy their now familiar position, just as we are equally certain, from contemporary stage directions in plays produced at this very theatre, that all, or nearly all, entrances and exits were made by the permanent doors on either side of the proscenium.



SCENE OF THE PROLOGUE TO THE OPERA OF "ARIADNE" AT DRURY LANE, 1674

struck by the association of artificial lights with a seascape. In the most cases, however, discord has been avoided by judicious elimination, the very necessity of which shows the futility of negative argument.

In his desire to make a pleasing picture of the emblematical prologue to the opera, the engraver of the frontispiece to "Ariadne"—the production with which new Drury Lane opened in 1674—omitted practically everything that was extrinsic to the action. Personally, my historical sense is as much outraged by this print as my artistic sense is by the frontispiece to "Protée." Owing to the seeming completeness of the proscenium front the whole is calculated to deceive the unwary.

Historical fallacies are proverbially hard to explode, but nothing on earth has half the vitality of a theatrical untruth. It is hydra-headed. For one historical enquirer who proves all things and holds fast only to that which is good, there are a dozen human phonographs who parrot forth what has been said before. One of the cast-iron axioms of the superficial historian runs to the effect that footlights were unknown in England until Garrick introduced them at Drury Lane in 1765. It is difficult to conceive how this absurdity got on foot. No one who makes an intelligent study of our old theatrical prints can entertain it for a moment. Even the most casual glance at the well-known frontispiece to "Kirkman's Drolls"

Theatrical Prints as Historical Evidence

(showing the interior of the Red Bull Theatre in Clerkenwell in 1656), brings home the fact that footlights were not unknown even in pre-scenic times. It is feasible to suppose that illuminants of the sort were utilised in all early roofed-in theatres, and their employment can be traced in France as early as the year 1587. Long before the question of scenery obtruded itself the actors had to be seen, and footlights are essentially actors' lights. Unfortunately, we are utterly in the dark as to the method of illumination employed with the introduction of painted scenes at the Restoration; but pictorial evidence comes to our aid to show that even under the new conditions footlights were pressed into service in England considerably before the reputed date of their introduction by Garrick. In 1749 London was disturbed to its very centre by an electioneering contest between Lord Trentham and Sir George Vandeput, in which even the very royal family took sides. A man of taste and culture, Lord Trentham had recently lent the light of his countenance to an unfortunate troop of French players who had essayed to appear at the Haymarket, and had met with virulent opposition at the hands of the insular-minded proletariat. Hence Sir George Vandeput's supporters sought to make capital out of his opponent's Gallic sympathies by issuing a cartoon of a theatrical nature called "Britannia Disturbed, or an Invasion by French Vagrants." The scene is a stage on which Britannia is shown nursing her two histrionic bantlings, Rich and Garrick, and looking resolutely at Lord Trentham, who is endeavouring to foist upon her a miserable troop of French strollers. On the immediate front of the stage is a formidable row of spikes, a reminder of the days when riots were frequent in the theatre; and slightly beyond this is an equally unmistakeable row of footlights.

A propos of theatrical riots a vivid record of a memorable disturbance that took place at Covent Garden in 1763 is preserved in the commemorative broadside entitled, "Fitziggo; a new English Uproar." About the only thing of its kind ever issued, this print has its value in showing how utterly remote from latter-day

conditions were those of one hundred and fifty years ago. One notes with vivid interest the modest, unpretending scenery in the far distance, the clumsy chandeliers, the proscenium entering doors, and the ample projecting stage, or "apron," with its attendant boxes.

It has been argued from this broadside, on the



THE RED BULL PLAYHOUSE, 1656

harmful negative principle, that Covent Garden in 1763 was innocent of all footlights. With this one would be inclined to agree, so full of detail is the print, but it so happens that the British Museum possesses a curious inventory of the contents of the theatre, made in 1743, in connection with a mortgage (Add. MSS., 12,201), which shows beyond dispute that footlights had previously been employed there. Under the heading "Properties, etc., contained in the cellar" one finds a note of "The lamps in front, fix't with barrel, cordage, weight, etc." The system employed was that of "the float," a series of

lights arranged in a long narrow tin box, and working up and down by means of counterweights. It remained in vogue until the close of the century, and was alluded to by Charles Lamb in his immortal essay, "My First Play," as "a clumsy machinery." The float was apparently French in origin, and the entry in the Covent Garden inventory is elucidated by a similar one in an inventory of the scenery and appliances of the theatre of St. Quentin, made in 1778, in which we learn of "trois cassettes pour la planche de

—that the action portrayed on the scene seldom or never represents a photographed moment. Just as there were engravers whose sense of equipoise and artistic propriety impelled rigorous elimination, so, too, there were others who desired to make their work representative, not of a striking situation or of a single scene, but of the conglomerate delights and surprises of an entire act. As a typical exemplar of the latter class, one may take Remigio Canta Gallina, the Florentine etcher, specimens of whose art may be seen



"BRITANNIA DISTURBED," 1749

lumière garnies en fer blanc, ayant chacune un cordage qui va sous le moulinet qui sert à les baisser."

But of course we shall be told that Garrick introduced footlights, till the end of the chapter!

Apart from restraint from all negative argument, great caution should be exercised in the utilisation of old theatrical prints as historical evidence. Before finally arriving at a conclusion, the engraving, where possible, should be compared with the printed play it illustrates; particularly with the stage directions. Neglect of this precaution will lead the enquirer into many a pit and quagmire. It must be remembered—and the point cannot be too strongly insisted upon

in the Print Room in the British Museum. One has only to examine his elaborate series of plates commemorating the production of the superb spectacle, "Il Giudizio di Paride," performed in the ducal palace at the wedding of Cosimo II., in 1608; one has only to examine them by the light of contemporary accounts of the production to see that each etching records not a single vital moment, but a rapid sequence of stupendous mechanical effects—such as descending and opening clouds, aerial flights, visions of celestial choirs, etc., etc. A good deal more is crowded into nearly every one of these plates than any mundane theatre could have shown simultaneously.

Strange to say, in coming down to more recent

Theatrical Prints as Historical Evidence



"FITZGIGGO," 1763

times, equal caution for very similar reasons has to be exercised. Here, for example, is an innocent-looking plate from the *Universal Magazine* for 1749, which is a veritable trap for the unwary. It is entitled "The Scene of the Tragedy of Coriolanus," a misleading description to begin with, and deals with the production of James Thomson's version of the theme at Covent Garden in January,

1749. So far from preserving a pictorial unity, this plate is composite in nature, and actually shows the high-mettled Coriolanus, like Sir Boyle Roche's bird, in two places at once! The outer action in the foreground, between Coriolanus, his wife, and mother, took place in the opening scene of the fifth act; and the inner action to the left, two scenes later.



THE SCENE OF THE TRAGEDY OF CORIOLANUS, AT COVENT GARDEN, 1749



Thomas Sheraton

Part II.

By R. S. Clouston

SHERATON'S remarks on the Prince of Wales's dining-parlour are very characteristic both of his diction and manner of thought: "The general style of furnishing a dining-parlour should," he says, "be in substantial and ordinary things, avoiding all trifling ornaments and unnecessary decorations." This is not only common sense, but an artistic rule observed to a greater or lesser degree by all furniture designers; for such a room as a lady's boudoir naturally suggests different furniture and fittings from that of the rooms more particularly relegated to the male members of a house.

In the Prince's dining-parlour there were at each end two of the columns so common in the architecture of the period, and Sheraton, always on the look-out for inner meanings, discourses on these. He considers them as "emblematic of the use we make of these rooms, in which we eat the principal meal for Nature's support." The primary intention, of course, apart from the mere wish to appear classical which prevailed so universally at the time, was to use these columns, not as emblems, but as a necessary part of the structure. A pillar which supports nothing (though many of them may have been of this class) would be an architectural fault. In the days before lath and plaster became quite so rampant as they are now, the structure of the upper (and smaller) rooms had to be considered, and some such device adopted for the support of their walls. Sheraton failed to see why in a State dining-room there was any such architectural necessity, or why they would be out of place in less palatial residences; for he says, "Many of the dining-rooms of the first nobility have, however, only two columns and one sideboard, and those of less note have no columns": just as if columns and sideboards were hall marks of rank as, some centuries before,

an additional tier on the buffet denoted the social position of the owner. The sideboards at each end of this room were nearly twelve feet in length, being of the older—or sideboard-table structure, and they stood between "Ionic columns worked in composition to imitate fine variegated marble." Sheraton's views on some things do not coincide with ours, for he goes on to say that they "have a most beautiful and magnificent effect."

The dining table stood on a central pillar supported by four claws, a style which, though used on the Continent, was, except for small occasional tables, only beginning to be employed in England. The fashion was short-lived, for, a few years after this, Robert Gillow invented and patented the extending table, which almost at once came into universal use.

With regard to the curtains, Sheraton rather naïvely remarks that he "could not show them without confusion, but they are of the French kind." Like many other men burdened with over-weaning self-conceit he had no sense of humour, and the last idea to occur to his mind was that he might be making himself ridiculous. Only a few lines before, speaking of the same room, he says, in his best dictatorial drawing-master style, "How every other part must be drawn must be obvious to everyone who understands perspective, and no other with any propriety can attempt it." As more than three-quarters of the book is devoted to an abstruse and long-winded dissertation on perspective, this must be almost a record.

"On the drawing-room," Sheraton says, "workmen in every nation exert the utmost efforts of their genius." He gives us some interesting pieces of information regarding the furniture and fittings of the time. In France there were two sets of chairs in a drawing-room—one for show and the

other for actual use. This did not pertain in England, though our designers employed methods perhaps even more doubtful for obtaining grandeur of effect. The glasses above a pier table "are often made to appear to come down to the stretcher of the table; that is, a piece of glass is fixed in behind the pier table, separate from the upper glass, and, by reflection, makes the table to appear double." This piece of glass was either fixed on the dado or on the frame of the table itself. Again, "The arches above the windows are merely artificial, being only wooden frames put up, strained with canvas, after which the same kind of stuff which the curtains are made of is formed to appear like a fan, and drapery tacked on to it. His plan, in this instance, is not taken from any particular room, but before making it he saw the Prince of Wales's, the Duke of York's, and other noblemen's drawing-rooms. While the furniture is evidently his own—as are also the decorations, he is careful to explain that he does not intend this design as a model for the ordinary drawing-room; "It partakes principally of the character and ordinance of a State saloon-room, in which are entertained ambassadors, courtiers, and other personages of the highest stations." Without doubt the room, as he gives it, is eminently fitted for its intended purpose, but it is at least doubtful if it would have been much less sombre in effect if he had not kept this particular end in view. The ornament of Chippendale, Adam, and Hepplewhite suggests gaiety, bordering, now and again, on the frivolity of its French inspiration; in Sheraton's hands ornament seems rather to add severity than subdue it.

Sheraton also describes and illustrates the Prince's Chinese drawing-room, but those writers who ascribe it to him have not read his letterpress. This is to some extent excusable, for it is questionable if anyone but the compositors ever managed to read the *Drawing Book* through from start to finish—certainly to do so with the first three hundred pages or so which deal with perspective would be a sheer waste of time. Sheraton seems to have kept clear of the Chinese craze, and, though he praises this room, it is in a very half-hearted fashion: "The whole effect, though it may appear extravagant to a vulgar eye, is but suitable to the dignity of the proprietor."

If we take Sheraton's later work into consideration, he was the most unequal of any of the eighteenth century designers, and, even in the *Drawing Book* it is difficult to understand how some of the

plates can be by the same man. On the one hand he carried simplicity almost to excess, though redeeming it from severity by a delicacy of touch and a certainty in the use of straight lines such as was possessed by no other English designer of the time; on the other he every now and again tortured his composition with an infinity of needless and unconvincing ornament. His limitations are all the more surprising in that he fails exactly where we would have expected him to succeed. The man who could treat a somewhat intricate design for a chair-back and make it look simple, ought surely to have done something great in such pieces of furniture as library book-cases; yet it is in these that he most manifestly fails. They are massive without being grand, and entirely lack the architectural feeling imparted to them by Chippendale and his successors.

Sheraton's reputation, however, has not suffered on this account, for the work of other men (most notably that of Shearer) is almost universally described by his name. I illustrate a specimen of the kind usually attributed to him. It is of his period and, moreover, resembles his general style sufficiently to make the generic use of his name almost correct. It is, in fact, just what we would have expected Sheraton to produce when called upon to design such an article, but what, unfortunately, he did not do. On the contrary, he attempted to give architectural feeling by sheer weight, and movement by sudden and violent changes of form, instead of the slighter differentiations of line and surface which we find in Chippendale.

If we look only at the middle part of plate 41 in the *Drawing Book*, the design, though not up to his best standard, is pleasing enough. It would make a very good secretaire bookcase, a class of furniture in which he was, strangely enough, greatly more successful. As it stands, the pediment, instead of joining the piece into one homogeneous whole, cuts it up into three, and it would be difficult to imagine anything more unsuitable for the ends than the pepper-castors he adopted.

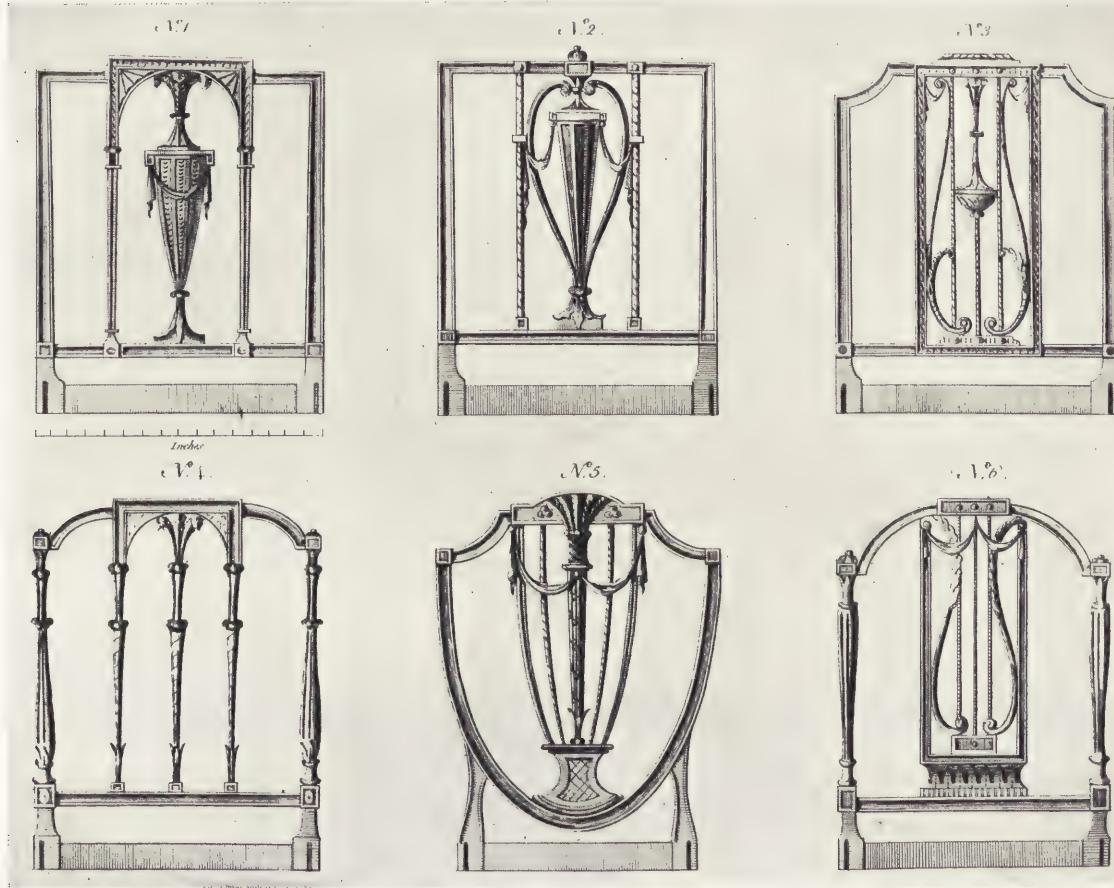
Yet nothing by Sheraton could be altogether bad, and I would direct attention to the delicate tracery of the doors, and the satisfying simplicity of the cornice.

It would, therefore, appear wrong to apply the term "Sheraton" to bookcases such as the South Kensington specimen, but it is doubtful whether the cure might not be worse than the disease.

A large number of existing specimens are very closely allied to the designs given by Shearer, who, of the later men, seems to me to be supreme in this branch; but still more, the one illustrated among them, is almost as unlike his work as Sheraton's. It is easy to say who this specimen is *not* by. It was not made by Adam, Gillow, Hepplewhite, Shearer, or Sheraton, and these are our whole stock of names for the period during

using "Chippendale" or "Hepplewhite" as generic terms; whereas if a design does not occur in one of Sheraton's publications, it is a thousand chances to one that it is by another man.

On the other hand, though his indebtedness to some of his contemporaries is indisputable, there was a greater difference between his work and what went before it than in any other case except that of Robert Adam, while the effect he



SHERATON CHAIR BACKS

which it might have been made. I have endeavoured to resuscitate the artistic personalities of several of the old-time workers, but where, from our limited knowledge of the men, a piece cannot be assigned to any one designer, it would seem better to be frankly wrong than pedantically incorrect.

Sheraton's is certainly an extreme case, for, while the other designers made immensely more furniture than they illustrated, we have practically the whole of Sheraton's; at least for that part of his career with which we associate his name. We might be correct, without even knowing it, by

had on the general style of his time is perhaps more distinctly marked. To describe the furniture influenced by him merely by dates would be unfair to Thomas Sheraton, and, until someone invents a new term which will satisfy all the possibilities, we may very well be content to use his name somewhat loosely as descriptive of influence and period rather than actual work.

The same failure we find in Sheraton's bookcases is noticeable in almost all his heavier furniture. The lady's cabinet dressing-table (plate 49 of the *Drawing Book*) is perhaps the worst. It is a marvel of ingenuity, and it has everything for

Thomas Sheraton

which the heart of woman could wish; but it is both ugly and ungainly.

His "summer bed in two compartments" is the sole instance of such a thing in English eighteenth century design, yet whatever novelty there may have been in the idea, the execution is strongly reminiscent of Mayhew.

His "State bed," which, by the way, strangely resembles one made "for their Majesties" by Robert Adam, appears to me to be the one exception. This seems to have been one of his attempts to gain royal patronage, for he says that a bed "is not likely to be executed according to this design except under the munificence of a royal order." He has no false delicacy in speaking of it. It is "suitable to the dignity of a prince, and worthy the notice of a king"; but it does not appear to have got beyond the stage of design. From the crown on top of the dome (supported by Justice, Clemency, and Liberty) to the lions' heads and paws on which it stands, the whole structure bristles with emblems, which it takes several pages of letterpress to explain—all words from the

Greek having their derivations given in footnotes. He is evidently anxious to pose before the eyes of his prospective royal customers as much for his classical knowledge as his power as a designer. He also thought it well they should know of his religious writings. Authority, represented as "a matron or old lady," has a book resting on her knee to denote that civil authority is of divine origin. A footnote refers to a text in Romans, but, in case he might be suspected of Jacobite tendencies, he is careful to explain that he has not "even the most distant view of maintaining hereditary right of succession as sacred."



CHAIR BASED ON A HEPPLEWHITE DESIGN

Sheraton was undoubtedly very eccentric, and it is my belief that he was more than a little mad on religious subjects, if not on others. Towards the end of the book, after speaking of the Greek deities, he actually says that, "It may not be improper to advertise some that these . . . are merely the fabrications of poets and idolaters," ending the disquisition with a statement of the Christian

Creed, which may not here be quoted without irreverence. If he was mad enough to suppose that there was some real danger of anyone becoming a worshipper of the old gods, it might be a possible explanation of what can be least understood regarding his work. We could have only pity for the man whose brain-power was sapped by mania and over-work; but nothing save contempt for the artist who wilfully debased his art. It is at least charitable to give him the advantage of the doubt, and put down the terrible decline in his last work to mental affliction.

While speaking of workmen, Sheraton tells us that a good chair-maker is seldom equally successful at cabinet-making. It would seem,

in looking at eighteenth century furniture as a whole, as if the remark might apply to the designers as well as to the workmen. Where they did not specialize like Manwaring and Shearer, they are, with the single exception of Thomas Chippendale, weak either in one branch or the other.

It is greatly for this reason that I cannot agree with those critics who place Sheraton higher than Chippendale. As regards chairs, if we allow for the immense difference in aim and intention, it is difficult to separate them, and if one of the names must go first, it should probably be Sheraton's. But, even judging him by the *Drawing*

Book, and leaving out of consideration his fearful productions at the last (which I endeavour to forgive and forget), I do not see how he can be ranked with the older man as an all-round designer of furniture. I cannot help thinking that, just as Hepplewhite is sometimes placed before the others because of existing specimens resembling his style—but which he did not make, so Sheraton, as in bookcases, is credited with the work of others.

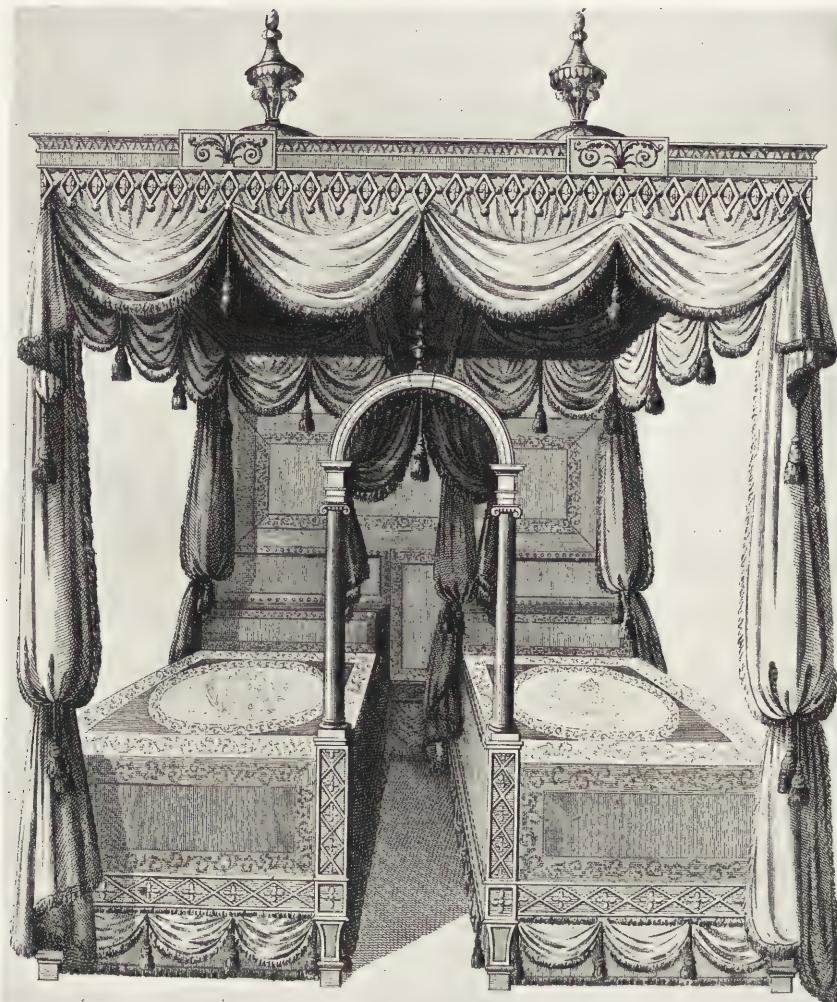
The page of six chair backs is from the *Drawing Book*, and it can well be claimed for them that they form the best such page in any of the books, even Chippendale's being much more unequal in

merit. The first two are more or less on Hepplewhite's lines, the elongated urn being a favourite ornament with him, but they are a very distinct improvement on his treatment, though they are, perhaps, the least satisfying of the set. Nos. 3 and 6 are variants of the lyre-back, introduced from France by Robert Adam, and in them will be remarked Sheraton's use of straight lines in conjunction with curves. Just as he set an oval inside a rectangular figure, so he made use of straight lines to temper his curves. A good deal has been written on the difference between Hepplewhite's and Sheraton's shield-back chair. An



BOOKCASE

VICTORIA AND ALBERT MUSEUM



A SUMMER BED IN TWO COMPARTMENTS

author already quoted says it consists in the existence or absence of a minute convolution at the points of junction between the uprights of the back and the shield. Another declares the difference to be a question of construction: the shield in the work of one being supposed to be made separately and the uprights run into it, while the other designer produced his uprights to the top of the chair, thus forming the sides of the shield.

If Sheraton had made these chairs himself, which, it appears, he did not, and if we had some scores of undoubted specimens both from his workshop and Hepplewhite's, we might be able to satisfy ourselves on this point of carpentry; as it is, it cannot help us at all, for all Sheraton's designs and a great part of Hepplewhite's were produced by other cabinet-makers, who probably pleased their own fancy as regarded questions of construction.

The real difference is evident enough, and it is curious that it should have occasioned any difficulty. Sheraton had the same objection to the shield as to the oval. In this chair, as also in 3, 4, and 6, the curve of the top rail is varied by the employment of a straight line. Hepplewhite used the diametrically opposite method, and with a straight top rail, nearly always added a curve to counteract it—a device only once used in the *Drawing Book*. The one, in fact, saw weakness in an unsupported curve while the other dreaded the severity of a straight line.

I illustrate a chair from the South Kensington Museum, based on and nearly identical with a published design of Hepplewhite's, which, when compared with No. 5, will sufficiently explain the different use of the shield shape by the two men.



Point de Venise à Réseau Old Burano Point By M. Jourdain

Point de Venise à réseau, a delicate type of Venetian needlepoint, is frequently found in the form of borders with an edge of a shallow scallop, arranged to form part of the design. The design, unlike that of rose point, which rarely varies from its variations on its tropical, non-natural, and highly ornamental flower, shows conventional tulips, pomegranates, and a floral device (palmette) much affected in Persian and Rhodian designs.* This type of lace is chiefly distinguished by the conventional treatment and arrangement of the ornament, and by the general flat look of the work, by the outlining thicker thread or cordonnet stitched to the edges of the pattern and worked in flatly,† by a minute border to the cordonnet of small meshes which intervenes between it and the réseau, and by the horizontal appearance

* A. S. Cole.

† In some specimens certain details are outlined with a thick thread stitched along the stems, leaves, and flowers. The introduction of the thick thread, to give stronger definition to some of the forms is, however, unusual in this make of lace.

of the réseau, which is of square meshes composed of double-twisted threads throughout, and very fine. Some exceptionally fine examples may be seen in the bequest of the late Mr. Edmond Dresden to the Victoria and Albert Museum. The pomegranate motif, so frequent in heavy rose point, re-appears; but the crest of the fruit is elaborated into a scrolling leaf. A curved pod, such as is met with in Indian designs, is of frequent occurrence.

In other specimens‡ a French influence is apparent in the larger number of open modes, in the ribbon motif crossing the design, the spacing

‡ Such as specimen 508—1883, of the Victoria and Albert Museum. The influence of France has been already noticed. At the beginning of the sixteenth century Priuli in the *Diario* writes that it was difficult to find an explanation for the oaths of all classes of society, and for the fact that France had influenced the Venetian costume, although that nation was disliked throughout Italy (*Galliccioli*, 1,341). Sansovino, writing at the end of the sixteenth century, reproaches the Italians for having changed their costume, and appearing now in the French and now in the Spanish habit. The influence of France was very strong in the seventeenth and eighteenth centuries.



LAPPET OF POINT DE VENISE À RÉSEAU
VENETIAN: FIRST HALF OF EIGHTEENTH CENTURY

VICTORIA AND ALBERT MUSEUM

Point de Venise à Réseau

of the ornament, and the cordonnet which is worked around certain flowers, and the more broken outlines of the flowers.

The work of these grounded laces is always flat; but in some fillings minute button-hole stitched rings are added.

From this grounded point certain details of fine Alençon appear to have been borrowed. Brussels could not reach the high standard of Venetian workmanship, being forced to content herself with a frequent use of modes more open than the fine close modes belonging to the Venetian point à réseau, which are in general bar, chevron, trellis, and chequer pin-hole patterns, such as are found in the raised points. Variety of effect is obtained by the use of barring (or honeycomb grounding) inserted amongst the stems and leaves of the sprays; but very open modes,

foliations in Point de Venise à réseau are marked by minute regular open-worked fibres or veinings.*

In general appearance, according to Mr. Cole, the designs would seem to give a date somewhere about 1650, that is, at the time when the raised points were largely in circulation. Upon the establishment of the Points de France, in 1665, the French were diligent under the tuition of their Venetian workers in their attempts to imitate. Upon this the skill and invention of the Venetians perfected the point à réseau—an attempt to win back the custom the French manufacturers were taking away from them.† Here their labours culminated. As Alençon rose, this type of lace declined, "Hence it is that Point de Venise à réseau, having probably had but a short existence, died out soon; comparatively few specimens of it are to be seen." There are, however, a very



POINT DE VENISE A RÉSEAU

FIRST HALF OF THE EIGHTEENTH CENTURY

as a general rule, are used sparingly, like "high lights" upon a picture. The style of Venetian à réseau is less floral and more conventional than in Brussels; and the cordonnet of Brussels straggles.

Alençon differs from grounded Venetian point in *design*. Whatever France touched became French. Naturalistic imitations of flowers, birds, vases, and other material objects are freely interspersed in the more ornamental portions of Alençon, while in Venetian lace—à réseau or rose point—there is rarely any change from purely conventional treatment. Alençon also differs in workmanship from Venetian point in the raised and continuous outlines to the petals of the flowers, the leaves, and the ornamental forms throughout. Lighter and more open decorative modes are introduced: the *réseau rosacé* is more freely used as a groundwork; the *réseau* of grounded Venetian point is square; that of Alençon is hexagonal and less fine; the horizontal waved lines of the *réseau* are more irregular and marked in Alençon; the

fair number of specimens in perfect preservation—the Victoria and Albert Museum is peculiarly rich in them—and these do not appear to be later than the last years of the seventeenth and the beginning of the eighteenth century. At the beginning of the eighteenth century the lace industry was already declining. In 1734, French, Flemish, and English laces were sold at cheaper rates in the Venetian lace shops than the local production.‡

* Some of the Alençon modes are very close imitations of those in Point de Venise à réseau.

† A. S. Cole.

‡ Figurarsi lo Stato Veneto tributario degli Stati forestieri nell'industria dei pizzi. E'l bello è che verso la metà del xviii. secolo alcune botteghe veneziane vendevano per lo più de' pizzi esteri. Nel 1734 existevano ancora a Venezia i seguenti spacci de pizzi: *al San Carlo, alle due Rose, all Premio, all Bucintor Ducale, [all'] Aquila d'oro, alla Madonna degli Angeli, al Cardinal*. Non pochi certamente e più che sufficienti se in ognano se fosse lavorato e venduto soltanto della produzion locale. Ma invece, orunque si appagava la taccagneria della gente, col vendere i pizzi di Fiandra, de Francia, d'Inghilterra a miglior mercato dei Veneziani.

Svagli artistici. Melani.



LAPPET OF POINT DE VENISE À RÉSEAU

SEVENTEENTH CENTURY

VICTORIA AND ALBERT MUSEUM

In 1750, Benedetto Raniari and Pietro Gabriele attempted to "improve" the lace-industry by imitating Flemish and French laces, especially *blonde*. They were exempted from taxation for ten years by the Senate, and their enterprise succeeded from the commercial, if not from the artistic, standpoint, as is proved by their prosperity in 1758.*

"The old Burano laces are a coarser outcome of the Point de Venise à réseau, and alone of all the Venetian needle laces survived the dark days of the close of the eighteenth century. Marini quotes from a document of the seventeenth century in which, speaking of merletti, it is said that 'these laces, styled "punti in aria," or di Burano, because the greater part of them were made in the country so called, are considered by Lannoni as more noble and of greater whiteness, and for excellency of design and perfect workmanship equal to those of Flanders, and in solidity superior.'" †

* "Nel 1758, si racconta, erano addette alla suddetta fabbricia quindici maestre e quattrocentotrentatre scolari e in dieci anni vi si produssero 289,000 braccia di pizzi di varia altezza."

—*Ibid.*

† Mrs. Palliser.

Very little is known of the early history of Burano lace. Peuchet‡ writes that a great number of fisherfolk in the island of Burano, as well as people in Venice itself and in the convents, were employed in lace-making; but that their profits were small. The thread, he adds, comes from Flanders, as the local flax thread was not so strong when equally fine. In 1793, the *Gazetta Veneta* refers to Burano lace, "del quale si exercitava largo commercio anche nei vecchi tempi." §

The designs of old Burano, like those of Venise à réseau, are distinguished by a conventional treatment of the flowers and ornament; but the designs are somewhat thinner, there is more réseau in proportion to the pattern, and in some modern specimens there are *semés* upon the ground, as in French laces of the Louis XVI. period.

‡ Peuchet writes of Venetian laces: "Elles portent le nom de point ou *punti in aria*."

§ Svagli Artistic. *Melani*.

"Il Moschini nel suo *Itineraire* mostro che nel 1819 nell'isola de Burano non era scomparsa ancora l'industria dei pizzi."

—*Ibid.*



LAPPET OF POINT DE VENISE À RÉSEAU

FIRST HALF OF EIGHTEENTH CENTURY

VICTORIA AND ALBERT MUSEUM

Point de Venise à Réseau

In a description written in 1875 of certain Burano laces in the possession of Sir Henry (then Mr.) Layard, specimens were described as "exactly like Alençon,"* the only difference perceptible being that "the flowers are matted and thick, and very clumsily put into the ground." In an account of Venetian lace-making, written by Urbani Gheltof, published in Venice and translated into English by Lady Layard, a very detailed description, accompanied by diagrams, is given of the mode of execution of Burano point.

From this it appears that it is usually worked on a pillow, not, however, of course with bobbins, as for pillow lace, the object of the pillow or bolster is merely to raise the work to a suitable height

on the lap of the lace-maker, and to diminish the necessity of much handling. On the middle of the upper side of the pillow there rests a small wooden cylinder across which the parchment pattern is stretched, leaving an open space under it for the convenience of the worker; thus the strip of lace is kept smooth and flat. In working the *réseau* ground, a thread is fixed straight across the whole width of the lace as a foundation of each row of meshes, being passed through and fastened to any sprig or part of the pattern which may intervene, and on this thread the looped meshes are worked. The result is the formation of a remarkably square-shaped mesh, and by this and also by the streaky and cloudy appearance of the *réseau* (owing to the bad quality and unevenness of the thread), Burano point may be recognised. The cordonnet is, like the Brussels needle-point,† of thread stitched round the outline, instead of the Alençon button-hole stitch over horsehair.

In 1866 the industry was extinct. "Venice point," writes Mrs. Palliser, "is now no more; the sole relic of this far-famed trade is the coarse torchon lace of the old lozenge pattern, offered by the peasant women of Palestina to strangers on their arrivals at hotels." The same fabric is mentioned by Lady Mary Wortley Montagu, when she speaks of "peddling women that come on pretext of selling pennyworths of lace."

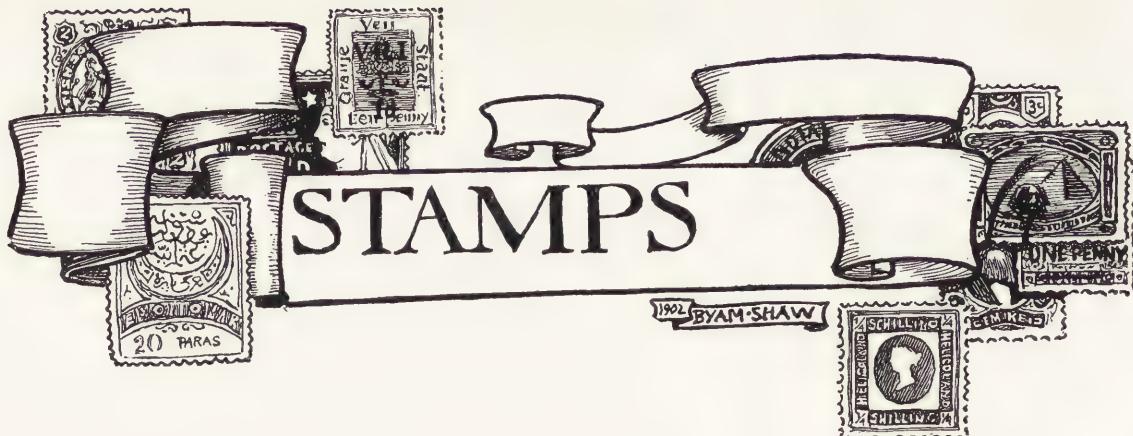
* "Mr. and Mrs. Layard were here consulting on some Burano lace. It looks exactly like old point Alençon, the only difference (perceptible) was that the flowers were matted and thick, and very clumsily put in the ground . . . The great thing wanted in the flowers is clearness, so that you can see through them, and also see each stitch, . . . and the very finest thread must be used. (Mr. Layard) . . . also told us that they had begun by using the wrong thread."

Extract from a letter of Aug. 30th, 1875, *A. Blackborne, re Burano laces*:

"Lady Layard joined with Sir Henry Layard in this enterprise, but it was not successful. Modern Burano laces at first suffered from the quality of the thread." One disadvantage long seemed unsurmountable, the coarseness and unevenness of any thread that would then be found in Italy. This difficulty, which had so much to do with the failure of the English lace trade in the seventeenth century, threatened to doom modern Burano lace to an inevitable inferiority. However, thread was chosen by Baron Beckmann, imported from the Belgian thread manufacturers, and much improved the quality of lace produced.

† Sometimes the cordonnet is button-hole stitched.





British Postmarks

By C. F. Dendy Marshall, B.A.

THE collection of postmarks is a delightful pursuit, which has been gaining ground fast lately. An objection which may be raised to stamps is that, as in all forms of collecting which have a great following, it is impossible in these days to make a really fine collection without paying very high prices. This consideration does not apply to postmarks. They also possess great interest of a geographical and his-

The following are a few types from the writer's collection. No. i. is the first type of British postmark. It was used in London from about the year 1660. The one shown indicates June 17th, and is on a letter dated 1681. The year was not shown in the marks until about a century later.

Nos. ii. to v. are among the earliest types of local postmarks. The names of places were first impressed about 1720 with wooden stamps of local manufacture.



NO. I.

torical nature. Instead of only going back some sixty years, they date from the reign of Charles II.

A collection which has been amassed and arranged in an intelligent manner—there are several principles, each of which has its adherents—forms a most fascinating study. The old ones charm the eye with their quaint shapes and delicate hues; for an enthusiast the majority have some history, either arising out of the peculiarity of the postmark itself, or in connection with the place from which it comes—some attract attention from the antique spelling, or because the place is now called by an entirely



NO. III.

The date was not added to the name until the end of the eighteenth century.

In 1801 an Act was passed raising the rates of postage and introducing a complicated scale of charges according to distance—letters were always charged by the mileage before December, 1839—and the number of miles from London began to appear in the postmarks, as shown in Nos. vi. to viii. The Irish, at this period, were measured (in Irish miles) from Dublin.

Time, which has cut "Brighthelmstone" down to



NO. II.

different name, sometimes in consequence of an important episode in its history—or, better still, because the place is no longer in existence, owing perhaps to a decline in its prosperity, or to its having been absorbed into some larger town.



NO. IV.

"Brighton," has stretched "Windham" out into "Wymondham."

No. ix. shows the first type of London "Twopenny

British Postmarks

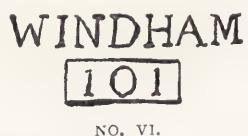
Post." It is from a letter of July, 1801. The Act of this year, before mentioned, converted this post from



NO. V.

a Penny Post—at which rate it was initiated by private enterprise in 1680—into a Twopenny Post.

No. x. is that of a local Penny Post, of which there were many hundreds in all parts of the country;



NO. VI.

No. xi. is that of a peculiar local post established under the 5th Clause of the Act of 1801.

No. xii. is the first type of obliterating mark, introduced in 1840, in which year the use of postage



NO. VII.

stamps commenced. In 1844 the obliterating stamps were numbered, and were of type xiii.; the Scotch having a square outline, and the Irish being diamond shaped. A number was assigned to each place of



NO. VIII.

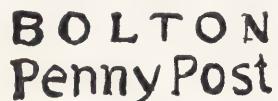
importance, and these numbers (with the assistance of a list of the same) form a convenient basis for arranging a postmark collection. The English series consists (with certain colonies and places abroad) of

1 to 999, 100 to 999, and 100 to 103 (omitting 1); the Scotch run from 1 to about 755; the Irish to



NO. IX.

564. Some are extremely difficult to meet with. No. xiv. shows the type known to collectors as "duplex marks" of combined date stamps and obliterations, which are now being fast superseded by the modern combination square marks and rings.



NO. X.

It is impossible to do justice to the subject within the limits of an article like the present. There are many interesting types peculiar to franked letters; also other indigenous to Scotland and Ireland.

The following are a few miscellaneous ones of special interest, for one reason or another :



NO. XI.

No. xv. is an early "ship letter" mark for letters coming from abroad, and landed at Weymouth.

No. xvi. is a very early example of a "station" mark. This station was celebrated for the "break of gauge," over which such keen controversies raged in the forties.



NO. XII.

No. xvii. is a rare type of "travelling post office" mark, used on the Bristol and Exeter Railway, long since swallowed up by the G.W.R.

The last two are self explanatory; the "Mexican"

The Connoisseur

was wrecked with the mails on board during the South African War, and the last formed part of an experiment first tried at Rochdale, Christmas 1902, and afterwards at other large towns.



NO. XIII.

A few hints as to how to proceed may perhaps be not unwelcome. There are two classes of collectors ; those who merely collect different types of postmark, and those who go in for all the different places.



NO. XIV.

The writer belongs to both, collecting types on entire covers, and places cut out.

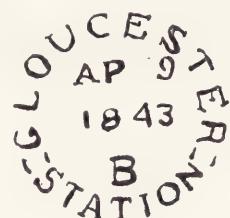
Postmarks should never be cut close, especially the circular ones ; they should always be cut square,



NO. XV.

with a small margin. Anything especially rare, should not be cut at all. Above all, marks like No. xiv., which are struck at one operation, should never be separated.

Albums are useless, as those with moveable leaves would be too expensive to suit most people. Cards are the best (10 in. by 12 in. is a convenient size)



NO. XVI.

which can, if preferred, be machine ruled in any way considered suitable at a small expense, and kept in imitation books. The marks should be fastened down with a tiny dot of some photo-mounter, then



NO. XVII.

they are easily detached with a knife when desired.

This form of collecting lends a new interest to old letters, the stamps on which are apt to be monotonous. Another means of obtaining marks is by joining

RECOVERED FROM WRECK OF MEXICAN

NO. XVIII.

the "Postmark Society," which circulates a monthly box among its members for exchange purposes. Particulars can be obtained from the hon. secretary, T. Whitworth, Esq., of 1, Greenbank, Waterloo, Liverpool.

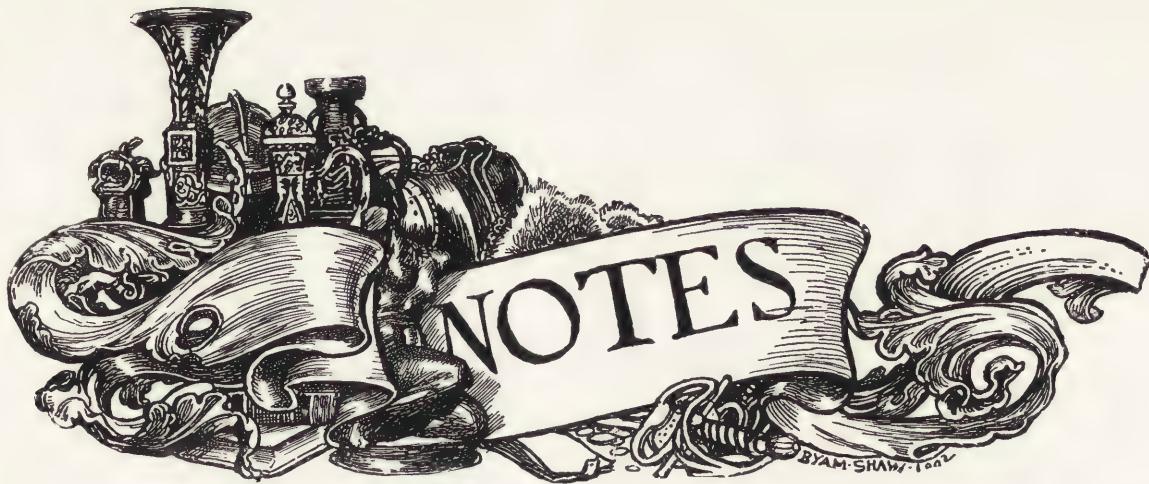


NO. XIX.





THE HENKERSTEG, WITH THE WASSERTURM. BY A. G. BELL.
FROM "NUREMBERG." (A. AND C. BLACK.)



NUREMBERG stands second only to Venice in the estimation of the traveller with an eye for artistic beauty and a mind open to the suggestion of the romance that Two Books on Nuremberg clings to old bricks and stone. Like Venice, this old city, with its venerable walls and red roofs, its gabled houses and Gothic sculptures, has proved an inexhaustible source of inspiration to artists, but a bibliography of English literature on this subject would present a remarkably meagre list. The two recently published books that have been devoted to Nuremberg appeal to two entirely different classes of readers, and are therefore not likely to interfere with each other's success. *Nuremberg*, painted by A. G. Bell, and described by Mrs. A. Bell (A. & C. Black, 7s. 6d. net), is a descriptive account of the town, of its romance and historical associations, by no means accurate in every instance, but interesting and serviceable for the visitor who is satisfied with a superficial knowledge of the picturesque things that appeal to his taste.

Mr. P. J. Rée's *Nuremberg*, translated by Mr. G. H. Palmer (H. Grevel & Co., 4s.), is the work

of a student for students, perhaps a little dry, but thoroughly reliable, and a valuable contribution to the history of art. It is quite in keeping with the aims of both authors that Mrs. Bell's book should be illustrated by water-colour drawings, which are again eminently picturesque, but by no means absolutely true to nature; whilst the reliable, if less selective, records of the camera accompany Mr. Rée's careful study.

THE Coles Metal Inlay, the invention of Mr. Sherard Cowper-Coles, is an entirely new departure in art metal work, as it enables Coles Metal Inlay combinations of metals to be made which have hitherto been thought impossible. The process consists of burning one metal into another at a temperature below the melting-point of any of the metals employed, thus enabling a large variety of effects to be obtained. Inlaid metal work can be made similar in effect to the finest damascening, or on the other hand the process readily lends itself to bold work such as panels, as by a variation of temperature one metal is inlaid into another, and at the



A COLES METAL INLAY ALMS DISH

same time one metal can be considerably raised above another at the will of the operator. Very pleasing effects are obtained with steel plates inlaid with zinc, the steel being blued to render it rustless. As another example of the effects obtained by this process a copper tray can be taken and inlaid with zinc, matters having been so arranged that a considerable portion of the copper is converted into a gold coloured brass, thus giving a very soft and pleasing effect with great subtlety of colour, or silver zinc may be obtained on a plain background, and by altering the preliminary treatment and varying the length of stoving it is possible to act upon the base metal so as to obtain instead of the copper very beautiful effects ranging from silver white zinc through yellow brasses and bronzes of various shades graduating to the red copper.

A most important addition has been made to the not very numerous portraits of British artists

A. Romney in the Sala dei Pittori at the **for the Uffizi** Uffizi Gallery. It is a portrait of George Romney, painted by himself, and shows the artist at a much earlier age than the one at the National Portrait Gallery,



ROMNEY'S PORTRAIT OF HIMSELF

UFFIZI, FLORENCE

painted in 1782. In the Florence picture he appears to be about thirty years of age, so that it may be safely assumed to have been painted about 1764. The coat is a quiet, flat grey, whilst opalesque high lights play over the hands, nose, and forehead. The hair is fair and soft.

D. G. Rossetti
By Hans
W. Singer

IN a series of inexpensive illustrated monographs, published by Bard, Marquardt & Co., in Berlin, Dr. Hans W. Singer has contributed an excellent study of *Dante Gabriel Rossetti*. The little book may well serve as an example of how such subjects should be treated. The life of the man is only briefly touched upon, in a short chapter at the

very end; his character, his virtues and faults, only in so far as they have a direct bearing on his art. The bulk of the book is devoted to a synthetic study of his artistic creation. There is no tedious record of his doings year by year, no unnecessary descriptions of the details in his pictures, in short, none of the padding which so frequently appears in similar monographs. Every word is to the point, and Dr. Singer shows not only his intimate acquaintance with Rossetti's work, but a rare understanding of the emotions by which the artist was inspired.

Notes

The Editor has decided to extend the date for sending in designs in the competition announced in the last number to the "The Connoisseur" 30th October.

**Competition
Important
Announcement**

The seascapes sent in for this competition will be judged by Mr. W. L. Wyllie, A.R.A., R.E., who has kindly consented to act as judge.

THE little picture by Frans Hals, of which we give a reproduction,

**A Stolen was
Frans Hals sto-
len**

on July 7th from the Koninklijk Kabinet van Schilderijen (Royal Picture Gallery) at the Hague. It is painted on an oak panel, measuring 9 in. by 7 in., and was purchased for the museum at Amsterdam, in 1898, for 5,000 florins. The directors of the museum express their hope that the publication of the portrait may lead to its speedy recovery.

As we go to press we learn from the "Handelsblad" that the missing picture has been found in the possession of a rich Antwerp collector, who bought it about ten days after it was stolen, not knowing its origin, which he learned afterwards from the papers.

THE biberon illustrated in this Number, for which such a remarkable price was paid at the end of May, aroused considerable discussion at the time of the sale as to which country it could be

attributed to. It was catalogued as Italian work of the middle of the 16th century, and though many coincided with this opinion, others believed it to be German work of the same period, whilst others thought that both Italian and German craftsmen had had a hand in its manufacture.

It is of carved rock crystal mounted with enamelled gold, and measures $12\frac{3}{4}$ in. by $16\frac{1}{4}$ in. The body of the vessel, together with the cover, may be described as roughly resembling a monster, the head forming the spout, though the monster

shape is lost in the fluted shell-like effect of the general outline; applied below the neck are two wings. The stem is oviform, the base oblong and of quatrefoil outline, carved in low relief with cockle-shells. The gold mounts chiefly take the form of simple mouldings, but have applied strapwork and other ornaments enamelled in opaque and translucent colours, and further enriched with settings of precious stones. The handle of the cover is also of enamelled

gold, and formed as a finely modelled statuette of Neptune sitting astride a dolphin, which in turn rests on a wave-pattern vase; this is outlined with a framing of strapwork, which has scroll designs reserved on the gold upon a black and white ground. The under side of this oval plaque, showing through the crystal cover, is also chased and enamelled. This same effect through the crystal body may also be seen where the stem is joined to the body of the vessel by a gold socket, studded by four scroll-shaped supports.



THE STOLEN FRANS HALS



OLD COPPER MEASURES

THE old copper measures illustrated are the original standard of the Burgh of Inverness in use in 1777.

Old Copper Measures The large one is stamped on the bottom "INVERNESS," and the three others have the following inscription engraved on them: "This measure is the same as used at Edinr., 1777." They were purchased many years ago in Inverness.

THE catalogue of the Gardiner Greene Hubbard collection of etchings and engravings, just issued

Catalogue of the Gardiner Greene Hubbard collection of Engravings
Government Printing Office, Washington, U.S.A.

by the Government Printing Office, Washington, describes what in many respects is the finest collection of engravings and etchings in America. Presented to the American nation some time ago by Mr. Hubbard's widow, it has had a suitable department in the library of Congress devoted to it, where it is ever accessible to the public for their study and enjoyment.

The collection represents (on the part of the collector) many years of long searching, patient waiting, and a multitude of pleasant experiences. Most of the prints were purchased at large shops on the boulevards of Paris or in London, but Mr. Hubbard often sought his way through narrow winding streets of the old cities, up long dark stairs to dingy little rooms, where in portfolios were

hidden away treasures of untold value. Thus almost one by one were added the Rembrandts and Dürers in which his collection is so rich.

The number of prints in the collection is 2,690. France being first with 688 examples, Germany next with 594, and England third with 588. The remainder are chiefly American, Dutch, Flemish, and Italian.

Germany is seen in the works of Schongauer and Albrecht Dürer. There are specimens of the Italian artists, Marcantonio Raimondi's engravings after Raphael, as well as the works of Carracci, Piranesi, and Morghen. No other collection in America contains so many Rembrandts, and it is believed that there is not a well-known Flemish engraver from the time of Rembrandt to that of Josef Israels who does not find a place.

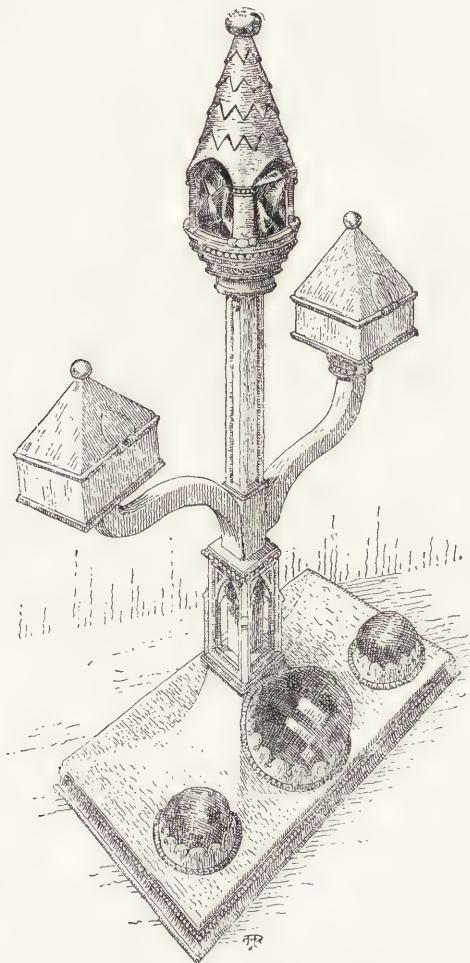
The French and English schools open with the seventeenth century, and the American section starts with Paul Revere, who drew the Harvard University in 1780, and contains specimens of every noted American engraver since that time.

Rich though it may be in many branches of engraving, the British 18th century school is by no means well represented. Valentine Green, by many considered to be our greatest mezzotinter, is only known by two examples, John Raphael Smith by eight, and William Ward by four.

With the bequest was included the sum of £20,000, the interest on which is to be devoted to the acquisition of other prints, so it is hoped that this deficiency will in course of time be filled.

Notes

The catalogue has not been issued for general distribution, but copies may be secured at cost price from the Superintendent of Documents, Library of Congress, Washington, U.S.A., so far as his supply permits.



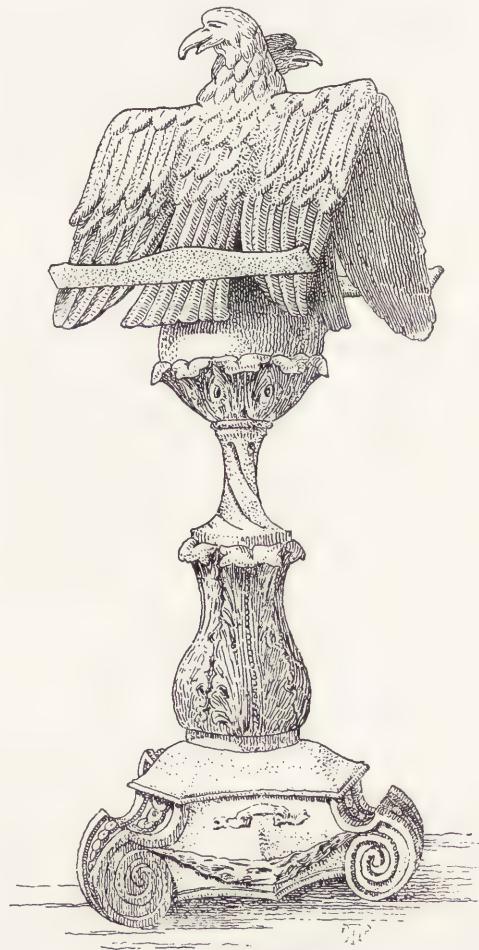
RELIQUARY FROM SENS CATHEDRAL

AMONG the less known of the objects contained in the rich treasury of Sens Cathedral, made famous for its many relics of Thomas à Becket and the great silver-gilt ciborium figured in the works of Viollet-le-Duc and De Caumont, is a very curious reliquary containing a bone of S. Étienne de Sens, to whom the Cathedral is dedicated. This is of copper gilt, the boxes being of silver. The little windows of the reliquary are filled in with rock crystal, and at the base are set three large crystals, the centre one being about an inch and a half in diameter. The whole stands $11\frac{3}{4}$ in. high, and measures $7\frac{1}{2}$ in. across the boxes,

A Reliquary from Sens Cathedral

which are rather knocked about. The collection, which is rich in works of mediæval art, although freely opened to any appreciating visitor, is but little known to the English traveller.

THIS music-stand, or lectern, which doubtless originally stood in the choir, is now to be found in a somewhat dirty and dilapidated condition in one of the side chapels of S. Remy, at Dieppe. It is a very elegant composition of two eagles with spread wings, forming a double desk carried on a carved pillar with a tripod pedestal, and belongs to the era of Louis XIV. This is an unusual period for church furniture, and but little of it has survived, as that which the Revolution spared was displaced later on to make room for modern Gothic restorations. This lectern is now relegated to a disused chapel, which seems as if it might be a half-way house to a local museum.



MUSIC STAND AT DIEPPE

The Connoisseur

THE third volume of Messrs. Methuen's "Connoisseur's Library" is a monograph devoted to the art of miniature by Mr. Dudley Heath, and, whilst

"Miniatures"
By Dudley Heath
(Methuen & Co.)

covering a very complete and extensive range of the subject, it fully maintains the high level of its predecessors in this series. The fact that the author is a painter, and therefore speaks with authority on the technical aspect of the art, gives an additional value to the definite opinions he expresses in respect to certain popular views, and fills an important gap in the literature of the subject long felt by serious students. As may naturally be expected, the plates form a very important part of this volume, and the selection of miniatures has evidently been made with the object of pointedly illustrating the text, instead of merely adorning it. To be critical, we must confess that as a process for reproducing such delicate gradations as are found in miniature painting, collotype seems the least satisfactory. The three-colour process, though by no means perfect, yet retains a great deal of charm, in that, with all its limitations, it still gives the spirit of the original when carefully printed. The colour plates help considerably in enabling the reader to form an adequate idea of the transformation in styles between the Tudor, Stuart, and Georgian periods. Certainly to turn from the quaint archaic Flemish portrait of Philip the Good, given as a frontispiece, to the graceful conceptions which Cosway has taught us to admire, suggests most eloquently the extraordinary changes that had come over the inspirations of the miniature painter since he had disassociated himself from the illumination of books. The first two chapters carry us through the varying phases of the illuminated manuscripts; through the Byzantine, Celtic, and Carolingian periods, to the rise of the Gothic in the fourteenth century, when, with the return to nature-study came the power of giving character and individualism to the portrait. We can here trace the source of Holbein's wonderful gift of portraiture, and the decorative motive with which he fills his space whether it be "in big" or "in little." And, again, we can slowly follow the gradual change which came over the treatment of the portrait as the Renaissance made itself felt, and with the advent of Van Dyck helped to give us the genius of Samuel Cooper. Mr. Heath's criticisms of Cosway will perhaps hardly be accepted by some connoisseurs without a protest, but they are so eminently consistent with the standard of taste and skill upheld throughout the book that we cannot fail to be impressed by their justice. The description of this eighteenth century master "as a man who had chained himself to a fetish—a standard of beauty which denied him the power of freedom of vision," we think happily expresses a truth, and certainly the warning that is given to the modern

exponents of the art in not upholding the earlier traditions seems to us very much to the point. The chapter on Foreign Portrait Miniatures and Miniatures on Enamel complete a book which succeeds in giving a very real vitality to the history of the art not realised before.

That Mr. Heath's researches have not been exhaustive, at least as far as collectors and collections go, is proved by his statement that "In the Magniac Collection at Culworth may be seen an especially good selection of the older masters." It is, of course, common knowledge that this famous collection came under the hammer in 1892.

A Lost Letter by Rembrandt

To the Editor of THE CONNOISSEUR.

Of the seven letters which Rembrandt wrote to Constantijn Huygens, the private secretary of Prince Frederik Hendrik of Orange, six are known to belong to public and private collections in Holland, England, and Germany.

The fate of the seventh, however, is unknown; it formed part of the famous collection of Baron Verstolk, which was publicly sold in 1867. A few years later, in 1871, the firm Martinus Nijhoff, at the Hague, sold it to Messrs. Ellis & Green, of New Bond Street, London, and since then its trace has been lost.

The writer is preparing a new publication of all the existing documents concerning Rembrandt, and is very anxious to be informed where this letter may be, and also to have a transcription of it taken. The letter is dated February, 1636.

In this letter Rembrandt informs Huygens that he is hard at work at the three pictures of *The Entombment*, *The Resurrection*, and *The Ascension*, which the Prince in person has ordered from him.

The Ascension is nearly ready; of the others more than half of the work is done. Rembrandt asks whether the Prince wishes to receive all three at the same time or first the finished one. Rembrandt offers, at the same time, some of his last etchings to Huygens, and says that his address is next to the Lyoness Office in the New Doelenstraat, Amsterdam.

If there should be among your readers anybody who can give me information about the fate of this letter, I hope to be informed by his kind report.

Yours truly,

DR. C. HOFSTEDE DE GROOT.

THE HAGUE (HOLLAND),

Heeregracht 5.

Forthcoming Books

ONE hundred years ago was born at Odense, in Funen, Hans Andersen, the son of a cobbler. In all that hundred years—years which have, perhaps, a greater development in the use of the printing press than in any other line of mechanical progress—Hans Andersen's stories have found scarce any worthy casket.

Hans Andersen's Stories
There is, however, under consideration, the making of a unique volume, which seeks to recommend itself solely by the forethought and originality of its constructive scheme.

The scheme is briefly this: to invite the co-operation of a group of those artists whose work would best render the subtle genius of Hans Andersen, and represent most perfectly the different qualities of his imagination in allegory, folk-lore, and pure fairy tale. The search for illustrators so peculiarly qualified will be made in the countries of the Continent as well as in England; should, however, one draughtsman be considered pre-eminently better fitted than any other to fulfil the task, he will be asked to undertake it alone.

In size the volume will be Imperial Quarto. It will be printed with a chemically permanent black on the best paper procurable, and will be bound in a durable natural-coloured leather.

The Press which is about to issue this volume is the Beaver Press, Laleham, near Staines.

Whether the foregoing scheme can be carried out will depend entirely upon the number of those who will come forward and promise their subscriptions.

A book quite unique in character is announced by the Literary Collector Press, Greenwich, Connecticut. It is entitled *Old Time Wall Papers*, by Kate Sanborn, illustrated with about one hundred photographs of Colonial interiors, showing the gorgeous scenic papers with which our ancestors decorated their rooms. Miss Sanborn's collection is the only record that remains of this phase of Colonial decorative art, and this book is the first publication on the subject. Materials will probably never be found for another, as the old walls have in most cases fallen, or have been re-covered with more up-to-date papers.

The same Press have also nearly ready *Book-binding for Bibliophiles*, by Fletcher Battershall, a book of practical information for the connoisseur.

IT is proposed to publish a series of collations and descriptions of books printed in England, and books in English printed abroad before the year 1641. Parts containing fifty collations will be issued at intervals of three or four months. Indexes of authors, printers, and booksellers will be provided when necessary, together with full directions for binding.

Each collation will be printed on a separate leaf, on one side only. The series—which will be limited to two hundred sets—will be supplied only to subscribers. Subscription forms can be obtained from Messrs. Williams & Norgate, 14, Henrietta Street, Covent Garden, London, W.C.

Printing at Brescia in the Fifteenth Century
MESSRS. WILLIAMS & NORGATE are about to publish *Printing at Brescia in the Fifteenth Century—a List of the Issues*, by Robert Alexander Peddie. The arrangement of the entries is chronological under the printers, and an index of the authors and their works is added.

THIS little book serves as an introduction to the "Illustrated Pocket Library," issued by Messrs.

Old Coloured Books by George Paston
Methuen, and gives notes of the authors and artists of the famous books illustrated in colour which were produced in great numbers at the beginning of the nineteenth century, and describes the best known of them. Interesting biographical touches are given concerning Rowlandson, Cruikshank, Alken, Leech, Pierce Egan, Combe, Surtees, and the great publisher of such books, Rudolph Ackermann.

THE next volume in Newnes's "Library of the Applied Arts" is one on old pewter, by Mr. Malcolm Bell. The collection of pewter has been growing in favour for many years, and with it the need of an exhaustive work for the guidance of the collector, the price of which is within the reach of the average purse. A feature of the volume will be sixteen plates printed in silver and grey—a combination of colours which gives the modelling and the tone of the original object with a curious realism.

The Connoisseur

MR. EDMUND GOSSE is writing an introductory essay and biographical notes for a new work to

**British
Portrait
Painters and
Engravers of
the
Eighteenth
Century**

be published by Messrs. Goupil & Co.

It is a finely illustrated volume on the *British Portrait Painters and Engravers of the Eighteenth Century*.

The first volume commences with

Sir Godfrey Kneller and extends to

Sir Joshua Reynolds, and a second

volume will carry the story from Gainsborough on to Sir Thomas Lawrence.

SIR WYKE BAYLISS has an art work appearing with Messrs. Isbister during the Autumn. Its title is

**The Seven
Angels of the
Renascence**

The Seven Angels of the Renascence, meaning the greater lights of that period. Thus it treats in turn of Leonardo da Vinci,

Michael Angelo, Titian, and the others. The book gives the cream of Sir Wyke Bayliss's long study of a favourite subject. It will be very adequately illustrated.

Two new art books are announced by Messrs. Methuen for early publication: *Hoppner*, by

**Hoppner and
Reynolds**

Mr. H. P. K. Skipton, in their "Little Books on Art" Series, and a more pretentious volume by Mr.

W. B. Boulton upon *Sir Joshua Reynolds*. The value of the latter will be enhanced by fifty illustrations.

The same firm are also publishing during September *Cities of Umbria*, by Mr. Edward Hutton.

Collectanea Napoleonica is the title of an interesting volume to be issued in October by

**Collectanea
Napoleonica**

Mr. W. V. Daniell, Mortimer Street,

W. It consists of a catalogue of autographs, historical documents, broadsides, caricatures, drawings, maps, music, portraits, military costumes and scenes, etc., etc., relating to Napoleon I. and his times, 1769-1821, formed by Mr. A. M. Broadley, of The Knapp, Bradpole, Dorsetshire. The volume will contain a systematic index of about 6,000 entries, and should prove indispensable to future illustrators of the life and times of the Great Napoleon. It will be illustrated with some reproductions from rare and unpublished originals.

THE second volume in the new "Artists of the Present Day" series, just commenced by Messrs.

**Artists of the
Present Day
Series** Hodder & Stoughton, is to have for its subject the work of Frank Brangwyn, A.R.A. The same pub-

lishers have in the press a monograph on the incomparable drawings of Ingres.

MR. E. ALFRED JONES is at present engaged in preparing for publication by Messrs. Bemrose &

**Old English
Gold Plate** Sons Ltd., a volume on *Old English Gold Plate*, with numerous illustra-

tions of all the existing specimens in the possession of His Majesty the King, the Dukes of Devonshire, Norfolk, Portland, Newcastle, Rutland, and other noblemen, and the Colleges of Oxford and Cambridge. He is also writing for the same publishers volumes on *The Church Plate of the Diocese of Bangor* and *The Church Plate of the Isle of Man*.

MESSRS. LONGMANS, GREEN & Co. have in the press a new work by Mr. W. H. Wilkins, M.A.,

**Mrs. Fitz-
herbert and
George IV.** upon Mrs. Fitzherbert and George IV. The book has been written with the

approval and assistance of the descendants of Mrs. Fitzherbert's family and friends, and gives the text of the documents which Mrs. Fitzherbert reserved in 1833 for the purpose of proving her marriage. The book will also contain a large number of other unpublished papers and letters of great interest, and there will be numerous portraits and other illustrations.

Books Received

Precious Stones, by A. H. Church, F.R.S. (Board of Education, South Kensington.) 2s. 3d.

Wm. Hogarth, by G. B. Brown, M.A. (The Walter Scott Publishing Co.) 3s. 6d. net.

Drawings of Sir E. J. Poynter. (Geo. Newnes, Ltd.) 7s. 6d. net.

Brittany, by Mortimer Menpes. (A. & C. Black.) 20s. net.

Photography for the Press. (Dawbarn & Ward, Ltd.) 1s. net.

Catalogue of the Trapnell Collection of Bristol and Plymouth Porcelain, by Rev. A. W. Oxford, M.A., M.D. (Wm. George's Sons, Bristol.)

Catalogue (Illustrated) of Historical Portraits exhibited in Examination Schools, Oxford. (Clarendon Press.) 7s. 6d. net.



ROCK CRYSTAL BIBERON,
IN THE POSSESSION OF
MR. CHARLES WERTHEIMER,
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THE interest of the July sales was chiefly confined to the sale held on the second Saturday in the month, when

the small collection of the late Louisa Lady Ashburton and other properties were dispersed. But there were a few good modern pictures sold on July 1st, when the collections of the late Sir John Barran, of 24, Queen's Gate, of the late Mr.

William Lomax, of Hawthorndene, Beckenham, and other properties came up for sale. The Barran collection included several choice drawings, notably two by D. Cox, *Powis Castle*, 22½ in. by 33 in., from Sir John Fowler's collection, which, at 510 gns. was, appropriately enough, purchased by the Earl of Powis, and *A View of the lower end of Lyndinas, North Wales*, 18½ in. by 26 in., 105 gns.; Sir John Gilbert, *Sir Andrew Aguecheek writes a challenge (Twelfth Night, act iii., scene iv.)*, 19 in. by 26 in., 1859, 110 gns.; S. Prout, *Albert Dürer's Well at Nuremberg*, 26 in. by 19 in., from Mrs. Gibbons's collection, 1883, 200 gns.; F. W. Topham, *At the Well*, 22½ in. by 32 in., 1867, 150 gns.; and J. W. Whittaker and F. W. Topham, *Returning from Market*, 25 in. by 38 in., 1871, 160 gns. There were only two pictures of note in this collection, and both were by J. Linnell, sen., *The Return of Ulysses*, 49 in. by 73 in., painted in 1848, exhibited at the Royal Academy of 1849, and at Burlington House in 1883, 250 gns.—at the John Graham sale in 1887 this realised 1,400 gns.; and *Driving the Flock*, 37 in. by 51 in., 1857, 1,029 gns. The Lomax pictures included two by Heywood Hardy, *The Toast*, 27 in. by 43 in., 1886, and *Love's Barrier*, 29 in. by 42 in., 1889, each of which realised 190 gns.; and W. Shayer, sen., *Wayside Gossip*, 29 in. by 22½ in., 105 gns.



The miscellaneous properties included Erskine Nicol, *An Irish Merrymaking*, 16 in. by 24 in., 1855, 160 gns.; Keeley Halswelle, *Pangbourne*, 36 in. by 54 in., 1880, 130 gns.; B. W. Leader, *A River Scene*, with a man towing a punt, 23½ in. by 26 in., 1873, 150 gns.; and *A View on the River Llugwy*, below Capel Curig, North Wales, 24 in. by 36 in., 1879, 160 gns.; H. Fantin-Latour, flowers in a glass bottle, 17½ in. by 13½ in., 150 gns.; and T. S. Cooper, cattle and sheep near a shed, on panel, 14 in. by 18 in., 1841, 160 gns.

The one really important sale of the month comprised 17 pictures, the property of the late Louisa, Lady Ashburton, Kent House, Knightsbridge (this small collection alone realised £30,397 10s.), and various other properties, including the collection of the late Sir George Elliot, of Rackheath Park, near Norwich, the total of the day (140 lots) amounting to £47,105 os. 6d. The two fine whole-length portraits of *Charles I.* and *Queen Henrietta Maria*, by Van Dyck, completely dominated the sale; they are both described in Smith's "Catalogue Raisonné," No. 442 and No. 465, respectively, when they were in the collection of the Right Hon. Alexander Baring, first Baron Ashburton, they were exhibited at the Old Masters, in 1884, and again at the Van Dyck exhibition in 1904. The portrait of the king differs somewhat from all the many known portraits of him by Van Dyck, he is draped in a black figured-silk vest with riband sleeves, the waist is decorated with silver tags and white satin braiding, black silk hose and stockings; a broad lace frill covers the shoulders, a mantle embroidered with a star covers part of the left arm, and the hand is extended downwards, a crown is placed on a covered table by the side; canvas, 84 in. by 49 in. The portrait of the queen resembles one or two others of her by the same hand, she is represented in three-quarter view, her dress is composed of a white satin robe, adorned at the bosom with four rows of pearls, and a rich chain of jewels surrounding the shoulders and attached in a cluster to the side of the bodice; the left

The Connoisseur

hand is slightly raising the skirt of the robe, and the right is extended to a table, covered with a blue cloth, on which are a bottle of flowers and a crown; canvas, 83 in. by 49 in. The two portraits were sold in one lot, and fell to a bid of 17,000 gns. The collection also included Sandro Botticelli's *The Virgin and Child with Angels*, small full-length figure of the Virgin, in a landscape, kneeling in adoration over the Infant Saviour, who lies in a cloth, supported by two of the five child angels, on panel 49½ in. circle, 6,000 gns.; two by Carlo Crivelli, small whole-length figures of *Saint George* and *Saint Dominic*, each on panel, 38 in. by about 12 in.; 1,500 gns.; Giorgione, a young man with his hand on a skull, half-figure in black dress, dark bushy hair, 29½ in. by 24½ in., 1,600 gns.; L. Backuyzen, *The Landing of William of Orange, a view on the Texel*, with a variety of vessels, disposed in a picturesque manner over the scene, 43 in. by 62 in., dated 1694, 530 gns.; Flemish School, *A Lady Reading*, small half figure, seated to the right at a desk, holding an open book, in red dress edged with black, white head-dress, on panel 15 in. by 11½ in. 270 gns.; Lord Leighton, *Mother and Child*, 19 in. by 33 in., 250 gns.; Sir J. Reynolds, portrait of *Charles James Fox*, as a young man, half-figure, three-quarter profile to the right, in plum-coloured coat and waistcoat, painted in an oval in 1764, 29½ in. by 24½ in., 520 gns.; and two by G. F. Watts, *Time, Death and Judgement*, 36 in. by 27½ in., 200 gns.; and *Ariadne*, 27½ in. by 36 in., 500 gns.

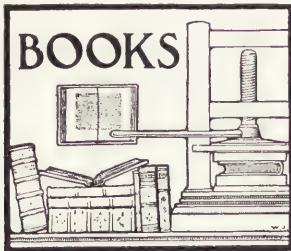
The remaining portion of the day's sale included the following:—G. Morland, *A Scene in Westmorland*, a peasant family with a white horse and dog, proceeding towards a lake, on which is a barge with two men, 40 in. by 56 in., signed and dated 1792, 480 gns.—this was the property of the late Mr. Edward Ashworth, and was acquired at the Heugh sale in 1878 for 300 gns.; and two other pictures by the same artist: *A Farmyard*, with pigs in front of a shed, at the open door of which stands a cow, two men conversing over the fence to the right, signed, 30 in. by 25 in., 260 gns.—this is from the G. H. Morland (1863, 80 gns.) and James Morris (1883, 120 gns.) collections; and *Wreckers at Work*, after a gale, 40 in. by 55 in., signed and dated December 15th, 1791, 740 gns.; P. A. Baudouin, *The Surprise*, 27½ in. by 23 in., the engraved subject, 520 gns.; F. Hals, *A Toper holding a Glass*, on panel, 11 in. by 9½ in., 260 gns.; G. Romney, portrait of *Thomas Wildman*, of Turnham Green Hall, in plum-coloured coat with powdered wig, 30 in. by 25 in., 610 gns.; and several others by or attributed to the same artist, e.g., portrait of a gentleman, in brown coat with white vest and stock, holding a book in his left hand, 29½ in. by 24 in., 660 gns.; and portrait of *Sir Brooke Boothby*, in red coat with yellow vest and white stock, 30 in. by 25 in., 115 gns.; J. Highmore, portrait of a youth in yellow dress with blue cloak, holding a book, 29 in. by 24 in., signed and dated 1748, 310 gns.; several by Sir H. Raeburn, including a portrait of *Mrs. Frances Fullerton*, in white dress, seated, in a landscape, 35 in. by 27 in., 1,700 gns.; portrait of an officer in uniform, with his arms folded, 35½ in. by 27 in.,

115 gns.; and *Admiral Johnston*, in blue uniform with white facings, 35 in. by 27 in., 90 gns.; F. Boucher, *A Shepherd and Shepherdess*, with sheep and goats, in a landscape, 29 in. by 35 in., 750 gns.; C. Janssens, portrait of a lady, said to be the wife of Grotius, in black dress with white ruff and lace cap, on panel, 27½ in. by 23½ in., 100 gns.; Sir J. Reynolds, portrait of *Elizabeth, Countess of Winterton*, in white dress, seated at a window playing a guitar, 49 in. by 39½ in., 260 gns.; J. Northcote, *The Wanton* and *The Modest Girl*, 28½ in. by 35½ in., two of a series of "Pictures with a Moral," exhibited at the Royal Academy, 1796, and engraved by Gaugain and Hellyer, 460 gns.; Greuze, *The Dauphin*, in dark coat with blue ribbon, oval, 21½ in. by 18 in., 140 gns.; Sir J. Reynolds, portrait of *James Bourdieu*, banker, of the City of London, in blue dress with brass buttons and lace frills, 50 in. by 40 in., 200 gns.; S. Memmi, portraits of *Laura and her husband, De Sade*, a pair, 15½ in. by 10½ in., 100 gns.—these portraits were on the binding of a missal belonging to Piero de Medici; Sir T. Lawrence, portrait of *Lady Elizabeth Whitbread*, wife of Samuel Whitbread, and daughter of Earl Grey, in black dress with white muslin trimming on the bodice and sleeves, powdered hair bound with a white kerchief, seated, resting her head upon her right hand, 30 in. by 25 in., 2,000 gns.; T. Gainsborough, portrait of *Captain Thomas Cornewall*, in naval uniform, holding his hat under his arm, 50 in. by 40 in., 400 gns.; N. Maes, portrait of a child in rich dress, standing by a fountain with a dog and a bird, 46 in. by 36 in., 245 gns. The drawings in the sale included the following: J. Downman, portrait of a young lady, in white cloak trimmed with fur, wearing a white hat with ribands, oval, 14½ in. by 10 in., 1788, 160 gns.; F. Dumont, portrait of *Queen Marie Antoinette*, in rich white satin dress, trimmed with gold braid and tassels, standing by a table on which are her crown and a vase of flowers, a miniature, 12 in. by 9 in., inscribed "Palais de St. Cloud, 1786, Dumont F.", 240 gns.; and D. Gardner, *The Ballad Seller*, 33½ in. by 23 in., a pastel drawing (catalogued as by "Hoppner"), 1,050 gns.

The interest of the sale on July 15th was almost exclusively centred in four pictures, "the property of a lady," by H. Fantin-Latour, and these were: a basket of roses and poppies in a glass bowl, 23 in. by 28 in., 1890, 310 gns.; *Pieds d' Alouette et Roses Trémières*, 29 in. by 23 in., 1890, 380 gns.; hollyhocks in a glass vase, 28½ in. by 23 in., 1892, 330 gns.; and roses, asters, and dahlias in a bowl, 17 in. by 22 in., 1892, 210 gns. The sale included in another property a fifth picture by the same artist, roses in a glass, 15½ in. by 13 in., 140 gns.; and also the following: S. E. Waller, *Outlaws*, 38 in. by 55 in., 1887, 120 gns.; B. W. Leader, *Dartmoor*, 17½ in. by 36 in., 1882, 100 gns.; Briton Riviere, *Thus Conscience does make Cowards of us all*, 12 in. by 17 in., 95 gns., and T. S. Cooper, cattle and sheep by a river, on panel, 17½ in. by 23½ in., 1862, 180 gns. Only one picture of importance occurred in the final sale at Christie's of the season (July 21st), Raffaelle school, portrait of a gentleman, in black gown and cap, 24 in. by 20 in., 880 gns.

In the Sale Room

MESSRS. SOTHEBY'S sale, terminating on the 1st of July, was of a miscellaneous character, although, as is often the case now, it contained a large number of really good books.



On the first day, what was described as a remarkably fine collection of the writings of Charles Dickens, and of books relating to him, consisting entirely of first editions, uniformly bound in green morocco extra, realised an aggregate amount of about £230, having been first offered in one lot. From one point of view these volumes certainly were in fine condition. They were clean and perfect, and the bindings by Riviere & Son were of excellent quality. The 107 lots must have cost almost, if not quite, £230 to bind. Nevertheless, the money spent was practically wasted, and this reminds us of the old rule, so often referred to. It is to the effect that no books, except those of practical utility, should ever be rebound so long as they have covers capable of holding together. Anyone who remembers the library of the late Mr. Frederick Burgess, sold by auction some ten years ago, for a fourth or fifth of what it cost, will recognise the truth of these remarks. Mr. Burgess's books, mainly of the Ainsworth - Dickens - Thackeray school, had all been rebound in fine style, and were not improved by the process. The prices realised were trifling compared with what they would have been, had the books been left alone.

The same remarks may fairly be made with regard to a complete set of the novels of Charles Lever, comprising 52 volumes, uniformly bound in morocco extra. This set realised £100, while 82 volumes of Marryat's novels in calf extra, brought £62. The first day's sale comprised little else of importance, but on the following days a long array of interesting works is noticeable. Lord Lilford's *Birds of the British Islands*, in the original parts, 1885-97, made £42; Audubon's *Birds of America*, 7 vols., 1840-44, £36 10s. (half morocco), and Gould's *Trochilidae*, 6 vols., 1861-87, £60 (morocco extra). It is some time since we have seen a really good copy of Scott's *Waverley*, 3 vols., 1814, in the original boards, but such a one now brought £150, while a similar copy of *Guy Mannering*, 3 vols., 1815, realised £26. A sound and clean copy of that scarce and much sought after work by Valturius, entitled *De re Militari*, printed at Verona in 1472, folio, was sold for £52, while Byron's *Poems on Various Occasions*, 1807, made £71 (original green boards, uncut, with pink label). This collection of poems is in effect a reprint of the suppressed "Fugitive Pieces," privately printed the year before, with certain alterations and additions. The first public issue in which all Byron's suppressed poems appeared must be assigned to the year 1831, though the book is without date.

Among the other books sold on this occasion we notice Cicero's *Cato Major*, printed by Benjamin Franklin, at

Philadelphia, 1744, small 4to, £54 (original half binding); the original edition of the *Rubáiyát* of Omar Khayyám, 1859, £40 (wrappers); Caxton's *Vitas Patrum*, printed by Wynkyn de Worde in 1495, folio, £51 (title in facsimile and some leaves repaired); an extra illustrated copy of Edmondson's *Baronagium Genealogicum*, 6 vols. in 5, folio, 1764-84, £48 (morocco extra); and Grassi's *True Arte of Defence*, 1594, 8vo, a guide to the handling of all sorts of defensive weapons £24 (unbound). As interesting a book as any in this collection was Ben Jonson's own Latin Bible, printed at Antwerp in 1599. He had written upon it his name, "Beniamin Jonsonius," and the inscription "Benedicā Dominum in omni tempore, semper laus eius in ore meo," a pious resolve inspired by the 33rd Psalm. This relic of rare Ben Jonson realised £54, being £4 more than was obtained for an exceptionally fine copy of Shelley's *Queen Mab*, 1813, with numerous alterations, additions and erasures in the handwriting of the Poet. Wilby's *First Set of English Madrigals*, 1598, 4to, sold for £25 (morocco extra). This once belonged to Mr. W. H. Crawford, of "Lakelands," County Cork, and realised £18 10s. at his sale in March, 1891.

The musical library of the late Mr. T. W. Taphouse, at one time Mayor of Oxford, abounded in books which are but rarely seen. The vast majority, however, sold for comparatively small sums, William Bathe's *Briefe Introduction to the Skill of Song*, a very scarce 8vo printed by Thomas Este without date (but about 1535) realised £11 (calf gilt); the better known *Musical Entertainer*, by George Bickham, two vols., 1740, folio, £9 (old calf); Doulard's *Andreas Ornithoparcus his Micrologus*, or Arte of Singing, 1609, folio, £24 10s. (vellum); and Purcell's first publication, the *Sonnata's (sic) of iii. parts*, 1683, 4to, £19 10s. (half vellum). Morley's *Canzonets*, 1606, 4to, is another scarce book. A copy having several leaves mended sold at this sale for £21 10s. (morocco). Mention must also be made of three books by Gafurius, namely, the *De Harmonia*, 1518, small folio, £11 (new vellum); *Practica Musica*, 1496, small folio, £14 (*ibid.*); and the *Theorica Musice*, 1492, small folio, £17 10s. (*ibid.*). This musical library, comprising 876 lots in the catalogue, realised £1,062 3s., which is less than might have been expected. Many of the books were, however, in indifferent condition, and the smallness of the sums realised is, in a measure, accounted for.

Messrs. Puttick and Simpson's sale of July 3rd may be passed as unimportant, and there is little in that of the 5th to detain us. One book must be mentioned, however, and that is *The true chronicle History of King Leir*, 1605, 4to, which realised the large sum of £480 (morocco). This play must not be confounded with Shakespeare's Tragedy, which was not printed till 1608. It was acted at the Rose Theatre as early as 1593, though who wrote it is a riddle. Shakespeare seems to have known and used it for his own play, and it is this fact which invests the pamphlet, for such it is, with a degree of importance it could never have otherwise aspired to. It is described shortly in the catalogue as the oldest

The Connoisseur

known edition and the precursor of Shakespeare's Tragedy on the same subject. "Precursor," used in this connection, is a fine and scholarly word of very great diplomatic interest. Shakespeare seems to have borrowed something which in handling he adorned; to suggest that he stole it in the vulgar way that Shelley stole his oft admired expression, "Death, and his twin brother sleep," would be to raise a storm which no magician could allay. To call the play a precursor is distinctly better and void of offence.

On July 5th Messrs. Christie, Manson, and Woods sold a very fine copy of Caxton's *Book of Caton* for £1,350 (three blank leaves missing). This book was, according to the colophon, "fynysshed" in the year 1483, and with the exception of a few slight and unimportant water stains and a few wormholes, was a marvellously clean and perfect copy, many pages being as fresh as the day the book was issued from the press. It was in an old binding of about 1540, and belonged to the late Mr. Henry Willett, of Arnold House, Brighton. No perfect copy of this book has been offered for sale by auction for many years, though very imperfect ones realised £295 in 1897 (Earl of Ashburnham) and £360 in 1899 (a miscellaneous sale held at Sotheby's in February). It is worthy of note that the largest sum ever realised at auction in this country for a Caxton was £2,225 obtained in March, 1902, for *The Ryal Book* belonging to the Bedford Literary and Scientific Institute.

At this same sale a copy of the first edition of *Tyndale's Pentateuch* printed at Marlborow, "in the lande of Hesse" by Hans Luft, 1530, 16mo., brought £550, notwithstanding the fact that the top margins towards the end were damaged by damp. The Earl of Crawford's copy which sold for £255 in 1887, was not only "made up" but wanted the title and prologue to Genesis. Each of the five books was translated by Tyndale, printed in different types and published separately. When bound together they constitute the "Pentateuch," though no title page was ever attached to them collectively. This is a very rare book, the only copy besides this one known to exist, perfect, as first issued, being in the Grenville Library at the British Museum. That, however, measures but 5 $\frac{3}{4}$ in. in height, whereas this one rose to the dignity of 6 in.

A further portion of the library of Mr. Edward J. Stanley, M.P., came to the hammer on July 6th and 7th, the 480 lots in the catalogue realising nearly £2,150. This was by no means so important a selection as that disposed of during eight days in June, 1901, when 2,434 lots brought £6,358, but some notable books were nevertheless included. The five volumes of the French version of the *Decameron*, 1757, finely bound by Padeloup, in old purple morocco, edges gilt, brought £85, and Devizez's *Mémoires pour servir à l'Histoire de Louis le Grand*, 10 vols., 1697-1703, formerly belonging to Madame de Maintenon £52 (old French morocco). Then comes the well-known *National Sports of Great Britain*, 1821, folio, with its fifty coloured plates, after Alken. This realised £54 (morocco extra). It must not be forgotten that there are several editions of this work; two in folio, published in 1821 and 1823, respectively, and

another of 1825, royal 8vo size, with plates as before, but all greatly reduced in size. Two years ago a modern version in folio appeared at £5 5s. The really important editions are those of 1821 and 1823.

The second day's sale, as well as the first, contained some bindings of Marie Antoinette, Madame de Pompadour, and other notable personages of French monarchical times. A fine specimen of a Marguerite de Valois binding, in dark olive morocco, richly tooled with an outer border of sprays of foliage and palm leaves, and covered with marguerites and fleurs-de-lys, brought £87, while Racine's *Œuvres*, 3 vols., 1767, in old French red morocco, with the arms of Marie Antoinette on the sides, realised £91. Bindings of this hapless queen are rare, for the patriots who marshalled her evil days were themselves in fear of Sanson and his axe. As Vergniaud had it, "The Revolution, like Saturn, devours its own children," bookmen with the rest, and to preserve an emblem of royalty, even a book with its binding, was a dangerous act. There is very little satisfaction in chronicling a sale of bindings, for they cannot be described in a few words, and frequently not without illustrations, and so we pass these by with the remark that the prices realised were high throughout. There can be no doubt that scarce bindings, in good condition, are fast drifting beyond the reach of collectors who have only moderate means.

Messrs. Sotheby's sale of July 10th and three following days comprised a mass of books from the libraries of Sir William Evans, the late Mr. C. A. Startin and other gentlemen. These books though useful were unimportant, large numbers of them being made up into "parcels"; in fact it may fairly be said that only one was of paramount interest, and inasmuch as it realised as much as all the other books put together, a detailed reference to it is necessary. That a copy of the fourth quarto of *The Tragedie of King Richard the Third*, 1605, should realise so much as £1,750, is a matter for some surprise even in these days of American millionaires, one of whom obtained this morsel, and the prevailing cheapness of money in the opinion of those who have too much of it. This copy, moreover, was not a good one. The headlines of several leaves were cut right away, half the top right-hand corners were scorched, and a number of leaves badly stained. We regard the expenditure of £1,750 for such an example as this in the light of an absurdity and altogether against precedent. Last season, it will be remembered, the first edition of the second part of *Henrie the Fourth*, 1600, small 4to, sold for £1,035. That, though defective also, was the better copy of the two. It is true that the only known example of the first edition of *Titus Andronicus* changed hands not so long ago for £2,000, and that it would, in all probability, have realised more had it been sold by auction, but the circumstances were highly exceptional. The pamphlet had been sought for years with so little result that many Bibliographers declined to believe in its existence.

The sale of July 19th and two following days was also unimportant in itself, and this time there was nothing to relieve the monotony, if we except another copy of the

In the Sale Room

original edition of *Waverley*, 3 vols., 1814, original boards, with a portion of the paper labels attached. This brought £131. Messrs. Puttick & Simpson's sale of July 26th and following day contained a Bible of 1657, bound in contemporary covers of ivory satin, richly embroidered in various colours. This was a characteristic and well-preserved 17th century binding of its class, but only realised £15. A fine set of Ackermann's *Histories of the two Universities of Oxford and Cambridge, and of the Colleges of Winchester, Eton, Westminster and the Charterhouse*, together 5 vols., uniformly bound in russia extra, made £69, and a copy of *The Last Essays of Elia*, 1835, £10 2s. 6d. (boards, uncut).

The final sale of the season was held at Sotheby's on July 28th and 29th. It proved unusually important, regard being had to the time of the year. *La Civile Conversatione*, of Stephen Guazzo, printed at Venice in 1628, realised (with a number of other editions of the same work in Latin, French, and Italian) £50; Elliot's *Monograph of the Tetraonidae*, 1865, sold for £53; Bode and de Groot's *Complete Work of Rembrandt*, vols. i. to vii., 1897-1902, for £23, and Nash's *Mansions of England*, 1839, folio, for £35. The great features of this sale were, however, the five Shakespearean quartos belonging to Mr. George Carrington, of Great Missenden. These books, with the *Richard III.*, which sold by auction for £1,750, as previously stated, were collected by Mr. Carrington's great uncle more than a hundred years ago: the so-called discovery of so many quartos in the small Buckinghamshire village is not, therefore, so very wonderful after all. The prices realised for the five quartos were as follows:—*The Merchant of Venice*, 1652, £200 (grey boards, uncut); *King Richard the Second*, 1605, £250 (grey boards, imperfect); *Henry the Fourth*, 1608, £1,000 (grey boards, slightly defective); *The Second Part of Henry the Fourth*, 1605, £500 (title in MS., grey boards), and *King Lear*, 1608, £900 (half morocco, inlaid throughout). The season may fairly be said to have closed well. According to precedent the new period of activity will commence about the second week in October, and be continued, with an occasional break of a few days, to the end of July next year.

THE sales held during July were for the most part of a clearing up character, the objects sold being of ordinary interest and prices in the majority of cases being unimportant.

The most notable sale held was that of the 7th, when some fine miniatures, the property of the late Mr. John Quicke, J.P., old English furniture, the property of the

Dowager Duchess of Roxburghe, and old English porcelain and Oriental from various sources were dispersed. The chief interest centred in the miniatures, which were representative of the work of such masters

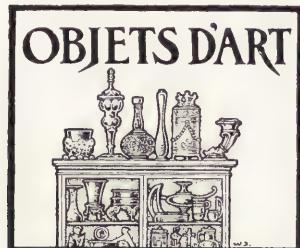
as Samuel Cooper, Nathaniel Plimer, and Isaac Oliver. A fine example by the last named of a lady, probably *Sophia of Mecklenburg*, realised £714, the highest price during the sale. The lady is represented three-quarter face, with flaxen hair dressed high and set with jewels, and she wears a décolleté dress, embroidered with many jewels, which take the form of the initials SC4 and a crown. Other important items were a miniature of *Sir Thomas More*, school of Holbein, which made £504, one of *James the First*, by Isaac Oliver, £199 10s., *Oliver Cromwell*, by Samuel Cooper, £320 5s., *Sir William Clarke*, also by Cooper, £199 10s., and *Lady Clarke*, by the same, £168.

The miniatures were followed by some objects of art from an unknown source, of which the most important was a Louis XVI. oblong gold snuff-box, bearing an enamel portrait of George IV., wearing a fur-trimmed cloak and Orders, for which £362 5s. was paid.

Of the porcelain sold the highest priced items were a pair of old Chinese powdered-blue bottles of triple gourd shape enamelled with flowers, £420, an old Sèvres dessert service, of 78 pieces, painted by Aloncle, Dusalle, Michel, and others, £315, and a pair of old Chinese famille verte vases with beaker necks, £194 5s. Some of the English porcelain sold went for good prices: a pair of oviform Chelsea vases and covers, painted with Teniers subjects, making £157 10s.; a pair of Chelsea statuettes of Apollo and Uranie, going for £162 15s.; and a pair of candelabra, from the same factory, modelled with figures of Cupid and Psyche, realising £94 10s.

Surprisingly little good furniture has appeared in the sale room this season, and few of the pieces included in this sale call for remark. A Hepplewhite book-case, with fluted Corinthian columns in high relief, was secured for £136 10s.; the same sum purchased an old English cabinet of red and gold lacquer in the Chinese taste, and a Chippendale cabinet, boldly carved with architectural and wave ornament, also went for the same figure.

A similar sale to the foregoing was held on the 14th, consisting of decorative objects, the property of the late Sir John Barran, Bart., and some gold snuff-boxes, sold by order of the executors of the late Lady Bloomfield. One of the first lots to be sold was a large Chelsea beaker with dark blue ground painted with flowers, which realised £210, which was followed by a pair of Chinese famille verte vases and covers formed as bamboos, for which £215 was given. Several fine pieces of furniture of the Louis XVI. period sold well, a pair of side tables, mounted with bronze plaques chased with Amorini, emblematic of the Arts and Sciences, reaching £346 10s.; a marqueterie commode, stamped G. Kemp ME, making £252; and an upright secretaire, the panels decorated with Chinese lacquer, stamped Gilbert, £162 15s. Of the porcelain and objects of art the most notable were: Louis XVI. oblong gold snuff-box painted with Teniers subjects, £520, Limoges enamel circular dish, painted with a feast of the gods in grisaille, 17 inches diameter, £250, and a pair of old Chinese celadon spill-vases, formed as bamboo, mounted on Louis XV. scroll plinths of ormolu, £325 10s.



The Connoisseur

On the 17th and 18th Christie's held their last silver sale for the season. The prices obtained were exceptionally good, several items making over £5 per oz., and one lot going for £24 an ounce. This was a James I. plain wine-taster, formed as a circular shallow bowl, with one shell handle, London hall-mark, 1613, maker's mark WR in shaped shield, and 2 oz. 14 dwt. in weight. Other items were a Charles II. small porringer, embossed with acanthus foliage and palm leaves, and with moulded scroll handles, 1681, maker's mark WG, with six pellets in a circle, 5 oz. 2 dwt., £8 per oz.; a George I. plain tea-pot, with dome cover and moulded spout, 1714, 10 oz. 11 dwt., £8 per oz.; and six William and Mary rat-tailed spoons, with long handles terminating in two-pronged forks, 1691, maker's mark WM, £102. At this sale there were also sold several relics of Lord Nelson, the property of Colonel Horatio Mends, of Palace House, Bishop's Waltham, a descendant of Lady Nelson. The prices obtained were, however, quite insignificant when the sentimental interest of the lots is taken into consideration. The epaulette worn by Lord Nelson when he lost his arm at Santa Cruz, Teneriffe, July 25, 1797, only realised 27 gns., a gold ring, set with three intagli, presented to Nelson by Ferdinand, King of Naples, on board H.M.S. "Vanguard," September, 1798, after the victory of the Nile, went for £15, and twelve silver forks, eleven spoons, and a pair of soup ladles, of a combined weight of 42 oz. 5 dwt., engraved with Lord Nelson's crests, were knocked down for £22.

THOUGH the sales of engravings held during July were not of the first importance, several of the more

valuable of the mezzotints of the 18th century appeared under the hammer. At Christie's on the 11th a fine first state of Dickinson's print of *Jane, Duchess of Gordon*, after Reynolds, went for £325 10s., and at the

same rooms, on the 4th, *Lady Elizabeth Compton*, after Reynolds, by V. Green, first state, made £99 15s., and a similar state of *Master Lambton*, when Lawrence published the plate, by Samuel Cousins, at one time in the Bale collection, realised £157 10s. There were also sold at this sale *The Lock*, and *The Cornfield*, after Constable, by D. Lucas, first published states, for which £231 was given.

High prices were obtained at the King Street rooms for some etchings by J. M. Whistler, *Nocturne Palaces* making £96 12s., *The Riva*, £34 13s., and *Putney Bridge*, £29 8s.

At Messrs. Knight, Frank, & Rutley's rooms, Whistler's etching, *The Kitchen*, went for £32.

Of the coins and medals sold during the month the most notable were a medal for Meeanee, 1843, with edge

impressed, which made £23 10s. at Messrs. Glendining & Co.'s rooms on the 4th, and a group of seven decorations, which were sold at Christie's on the 17th for £152 5s.

The group consisted of Victoria Cross, Punjab medal, two clasps, Mutiny medal, three clasps, silver medal of the Victorian Order, bronze Jubilee medal, 1887, bronze Coronation medal, 1902, and medal for long service and good conduct, all granted to Trumpet-Major Robert Kells, of the 9th Lancers.

Two important sales of autograph letters and historical documents were held by Messrs. Sotheby during July, one on the 7th, which consisted of

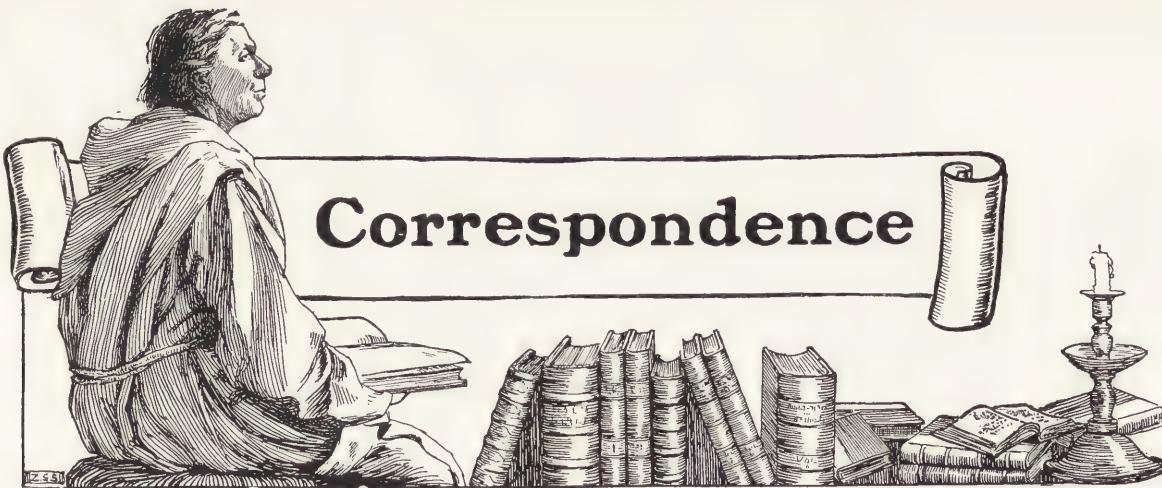
Autographs and Historical Documents items principally written by or relating to Lord Nelson and Lady Hamilton, and the other on the 24th and two following days, which included the collection of the late Mr. S. Davey and others.

The first sale, which consisted of over two hundred lots, was chiefly the property of Mrs. L. F. Holding, of Southsea, the total amount realised being £1,034, or little more than was paid for a single Nelson letter a few seasons ago. In all there were about 64 letters and documents in the autograph of Nelson, for which an aggregate of £460 was obtained, and 12 letters from Lady Hamilton made about £100. The chief Nelson letter was a six-page missive written on board the "Victory," November 7th, 1803, to Sir A. J. Ball, which was notable for its reference to Bonaparte and the invasion of England, for which £50 was given, and a five-page letter from Lady Hamilton to Sir William Scott (afterwards Lord Stowell), written about three months before her death, went for £27. An extremely interesting item was the Official Despatch announcing the battle of Trafalgar and the death of Nelson, from Admiral Collingwood to the "Right Hon. Lord Robert Fitzgerald, Minister Plenipotentiary, Ambassador," etc., consisting of two folio pages, which was knocked down for £95.

The other sale, which contained nearly 1,100 lots, was of a far more varied character, consisting as it did of royal, military, naval, literary, and state documents and letters from the time of Richard, Duke of York (father of Edward IV.), to the present time.

The chief item sold appeared on the last day, being an autograph letter written by George Washington to the Rev. Mr. Boucher regarding the Virginia Association, which realised £70.

Other items of note were a holograph letter of Charles I. to the Marquis of Ormond, £51; three letters from Robert Burns to Archibald Lowrie, £51; one in the autograph of Marie Antoinette, £24; and an extremely fine specimen in the autograph of Charles II. to the Spanish Ambassador, written before the death of Cromwell, £25.



Announcement

READERS of THE CONNOISSEUR are entitled to the privilege of a free answer in these columns on any subject of interest to the collector of antique curios and works of art; and an enquiry coupon for this purpose will be found placed in the advertisement pages of every issue. Objects of this nature may also be sent to us for authentication and appraisement, in which case, however, a small fee is charged, and the information given privately by letter. Valuable objects will be insured by us against all risks whilst on our premises, and it is therefore desirable to make all arrangements with us before forwarding. (See back of coupon for full particulars.)

ANSWERS TO CORRESPONDENTS

Armour

Sword by Andrea Ferara.—5,536 (Birmingham).—As far as we can tell from your particulars, you seem to have acquired an old Scotch sword of the 18th century. The value depends upon the kind of blade and hilt. There are many different patterns of blade bearing the name Andrea Ferara, with numerous variations of spelling and methods of marking. No one knows exactly when or where this maker lived, but his swords enjoyed great popularity in Scotland, which was perhaps accentuated by the reference in Sir Walter Scott's *Waverley*.

Books

Jacquemart: "History of Ceramic Art."—5,333 (Duns, N.B.).—This should realise about 30s. The edition of Keats's *Poems*, 1864, and the volume of *The Idler*, 1826, are only worth a few shillings apiece. Send the other two books for examination.

Clarendon: "History of the Rebellion," 3 vols., 1704.—5,647 (Olney).—This is the first edition, worth a pound or so.

Coins and Tokens

Arethusa Tetradrachm of Syracuse.—5,383 (Mayfield).—This is a very rare and valuable coin, but we must see the condition to value.

Copper.—5,629 (Gorey, co. Wexford).—The three pieces you describe are (1) George III. penny; this is very common, of no value; (2) Victoria halfpenny, 1853; these coins were withdrawn from circulation in 1860, but of little value; (3) Worcester penny token, 1814, worth very little.

Copper.—5,942 (Putney).—Your coins are of no value. There are no pennies in existence dated 1819.

Edward III. Groat.—5,458 (Rookley).—If in good state of preservation worth about 2s. 6d.

Miscellaneous.—5,627 (Dundee).—The coins described are as follows: (a) George III. penny; (b) George III. Irish halfpenny; (c) George III. English halfpenny; (d) Halfpenny

token issued in Canada during early 19th century; (e) Isle of Man penny, 1813. The value of these is trifling; (f) Your particulars are insufficient to form any precise idea of this piece. Probably it is a token; of no great value.

Spanish Dollar, etc.—5,208 (Great Malvern).—Respecting the six coins of which you give details, the Spanish dollar of Charles IV. is worth about 3s., English crown Charles II. about 6s., half-crown about 3s. The Queen Anne half-crowns are very common, value in fine condition about 3s. The remainder are of small value.

Miniatures

Van Dyck.—5,500 (Whitby).—Your miniature of Charles I. is a clever little portrait after Van Dyck, and worth about 10 guineas. The oval miniature, portraying the interior of a cathedral, is probably French, and the value is not more than 5 guineas.

Musical Instruments

Square Pianoforte.—4,985 (Edgbaston).—The instrument shown in your photograph is what is known as a "square" pianoforte. The manufacture of these has been discontinued for upwards of forty years, and the piano is therefore out of date as a musical instrument. They are now frequently transformed into pieces of furniture, being in some demand for this purpose on account of their decorative appearance. The value of your specimen is probably about 30s. to £2. See also answers to 4,663 (Musselburgh) and 4,955 (Sheffield) in the March and April numbers this year.

Objets d'Art

Candelabra.—4,999 (Eccleshall).—Your candelabra may be Louis XVI., but a sketch is of little use in dating objects of this nature, as reproductions are constantly being made in France to-day. From your description the brown lustre jug is Staffordshire, value probably about 8s. to 10s. The band of raised flowers on a blue ground is characteristic of Staffordshire lustre.

Potato Ring.—4,640 (English Bicknor).—Old Irish silver potato rings are in considerable demand, fetching from £10 to £12 per oz. They were afterwards copied by the Sheffield plate manufacturers, but these are not of great value. Send the Apostle spoon for examination.

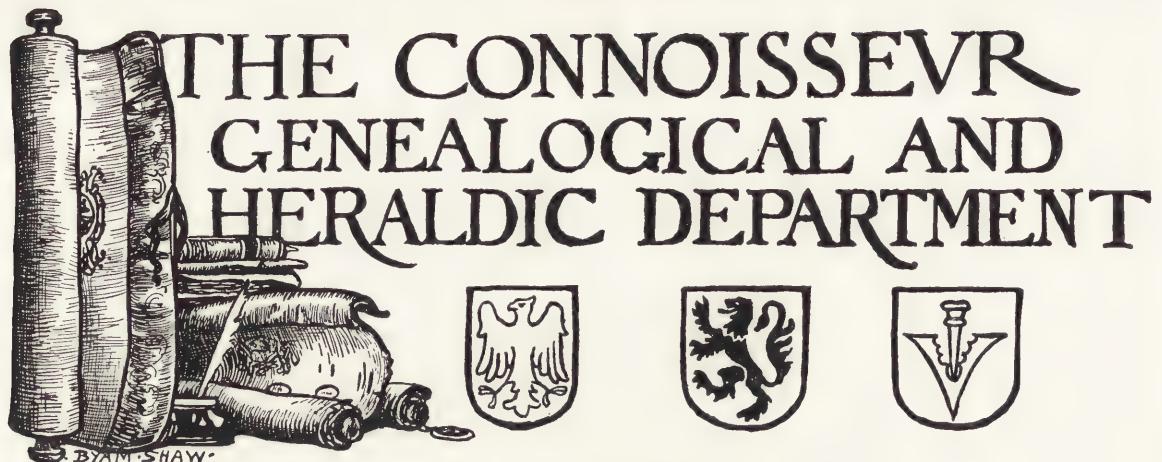
Snuff-box.—5,044 (Marlborough).—It is impossible to give an opinion upon your snuff-box from a pencil sketch. It is evidently French in the style of Louis Seize, but this period has been much copied lately, and it is necessary to examine the article carefully. If a genuine old French snuff-box it will be of very considerable value.

Pewter

Book on Pewter.—4,909 (Sheffield, Mass.).—One of the best books on old pewter is L. J. J. Massé's *Pewter Plate* (Bell & Sons), 21s. net, but much general information is also given in Ingleby Wood's *Scottish Pewter Ware* (G. A. Morton, Edinburgh), 15s. net. Your other queries are having attention.

Tankard.—5,209 (Portmadoc).—The details given form little clue to the nature of the piece, but it seems a small tankard of quite late date.

(Continued in Advertisement pages.)



CONDUCTED BY A. MEREDYTH BURKE

Special Notice

READERS of THE CONNOISSEUR who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, at the Offices of the Magazine, 95, Temple Chambers, Temple Avenue, E.C.

Only replies that may be considered to be of general interest will be published in these columns. Those of a directly personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

Answers to Correspondents Heraldic Department

247 (London).—Charles Radcliffe, who was beheaded in 1746, was a younger son of Sir Francis Radcliffe, second Earl of Derwentwater, by Mary Tudor, his wife, illegitimate daughter of Charles II. and Mrs. Davis. He married Charlotte, Countess of Newburgh (in her own right), and left, besides other issue, a son, James, who on the death of his mother became third Earl of Newburgh. Radcliffe joined his brother, Derwentwater, in the treasonable attempt of 1715 to place the Chevalier St. George upon the throne, with the result that both he and his brother were made prisoners, sent to the Tower, and shortly afterwards condemned to death. Derwentwater was beheaded upon Tower Hill, February 24th, 1716, when all his honours, including the baronetcy, fell under the attainder. Charles Radcliffe, however, effected his escape and fled to France, but, still adhering to the fortunes of the Stuarts, he embarked to join Charles Edward in

1745, when he was again made prisoner, and in the following year beheaded under the former sentence.

259 (Nottingham).—(1) The heraldic lion's feet should be represented as each having four claws. (2) The mouth of the bugle-horn should point to the dexter side of the shield, unless otherwise blazoned.

263 (Torquay).—Richard Savage, Earl Rivers, married Penelope, daughter and heir of Roger Downes, of Wardley, and, by her, left an only daughter who married James Barry, Earl of Barrymore. He had, however, two illegitimate children: a son, Richard, by the Countess of Macclesfield, and a daughter, Bessy, by Mrs. Colydon, who married Frederick, Earl of Rochford. Richard Savage, the celebrated and unfortunate poet, claimed to be the son of Lord Rivers by Lady Macclesfield, but the latter always refused to recognise him as such.

268 (Cork).—Specimens of correspondence, *in English*, prior to the reign of Henry V., are very rare, as letters up to that time were usually written in French or Latin.

274 (New York).—General Washington used the same arms as those borne by the family of Washington, of Sulgrave: Arg. two bars gu. in chief three mullets of the second. Crest: A raven with wings endorsed ppr. issuing out of a ducal coronet or. Soon after Washington became first President of the Republic, an interesting correspondence took place between him and Sir Isaac Heard, Garter King of Arms, on the subject of his ancestry, which brought to light many facts concerning the genealogical history of his family.

279 (London).—Frederick Byng was a clerk in the Foreign Office a century ago, and was very well known in society at the time as "Poodle Byng," a nickname given him by Canning owing to his curly hair.

283 (London).—The widow of a peer on her second marriage loses the right to bear the coronet. The arms and supporters of her first marriage she had a right to only during her widowhood, in order to show that she was the widow of a peer.

286 (Henley).—Besides the two living peers, who were themselves Speakers of the House of Commons, there are fourteen existing peers who descend from Speakers, viz.:—Waldegrave, Vernon, Onslow, Leicester, Winchilsea and Nottingham, Verulam, Winterton, Foley, Brownlow, Grantley, Sidmouth, Colchester, Hampden, and Canterbury.

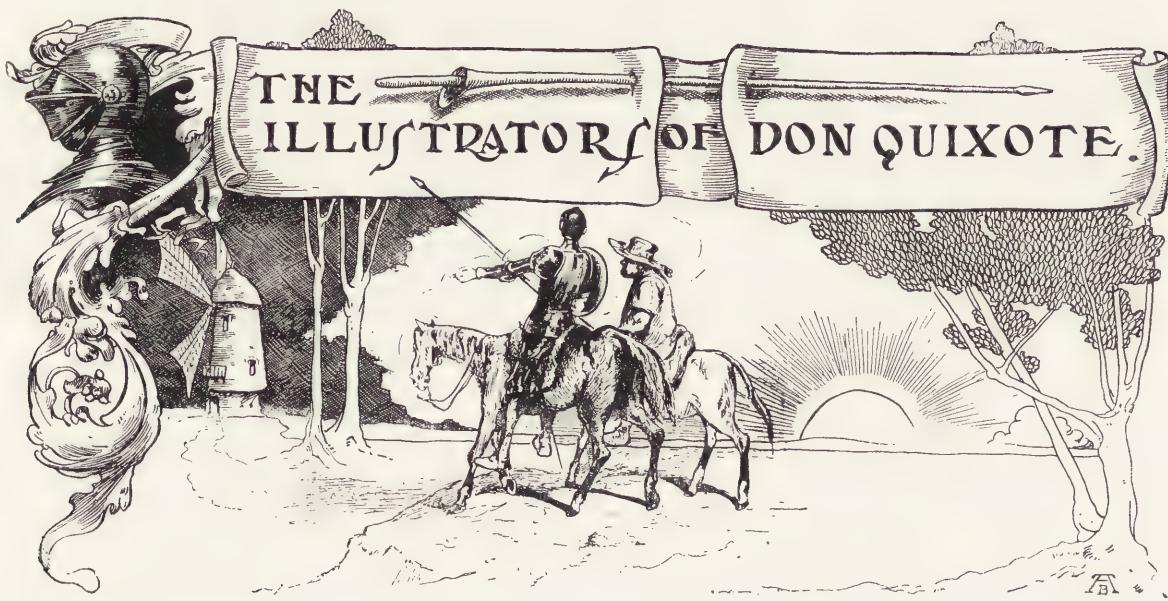




C. Ansell.

P.W. Tompkins.

THE ENGLISH TOILET.



By Martin Hardie

IT is three hundred years since the first part of *El Ingenioso Hidalgo Don Quijote de la Mancha* appeared at Madrid. The author of this immortal romance, which Saint Beuve happily describes as "the book of humanity," had won honourable wounds as a soldier, fighting under

Don John of Austria, in the memorable victory over the Turks at Lepanto; for five weary years he was a slave in the hands of an Algerian corsair; for ten more years he acted as a tax-collector with small credit, his disposition being little suited to an occupation that was utterly uncongenial



DON QUIXOTE AND SANCHO PANZA

BY DECAMPS

and, at the same time, responsible. The plays and sonnets that poured from his pen during this latter period were little more than mediocre hack-work. His fortunes were at a low ebb, and at times he was dependent upon his friends for the very necessities of life. Perhaps no man ever suffered more from the slings and arrows of outrageous fortune. Discredited and disappointed Cervantes was in his fifty-ninth year when he wrote *Don Quixote*, and with the dawn of the year 1605 awoke to find himself famous.

It was in January, 1605, that the first part of *Don Quixote* was issued from the press of Juan de la Cuesta, at Madrid. Spain rang with instant applause. No less than six editions appeared within the year—two at Madrid, two at Valencia, and two at Lisbon, an extraordinary record considering the date of publication and the country

where the book appeared. In less than ten years the lean knight and his lean steed were living realities for Spain, as they are for every land to-day. “If the people do but see a lean horse, they presently cry, ‘There goes Rozinante.’” It was the common-place book of the nation then; so it is for the world now. It was no wonder that Cervantes embarked at once on his second part; but another writer kidnapped the hero and continued his adventures, just as was the case, some two

centuries later, with Rowlandson’s *Tour of Dr. Syntax*, one of the books that, but for *Don Quixote*, would never have known existence. The writer of the *Segundo Tomo del Ingenioso Don Quixote*, who added insult to injury by heaping personal abuse on Cervantes, bore the assumed

name of Alonzo Fernandez Avelanada. His work produced the one good result that it spurred on Cervantes to the completion of his own *Segunda Parte*.

The book thus appeared in two portions, the first in 1605, the second in 1615. It became an instant favourite, not only in Spain, but all over Europe. It is worth noting that as early as 1613, two years before the publication of the second part, the career of “*Don Quixote de la Mancha, Cavallero de la triste figura*” formed the subject of a royal pageant at Dessa u.* A bibliography of *Don Quixote* now



DON QUIXOTE AND SANCHO PANZA KNEEL BEFORE DULCINEA
DEL TOBOSO
ENGRAVED BY JUAN BARCELON, AFTER A. CARNICERO
(FROM THE MADRID EDITION OF 1780)

means the cataloguing of about one thousand editions in more than twenty different tongues. Probably no other book, save the Bible and Shakespeare, has ever been such a source of inspiration to artists of all nationalities and of all varieties of genius. From Obregon and Atalaya to Carbonero in Spain, from Chodowiecki to

* “Cartel, Auffzüge, Vers und Abrisse, so bey der Fürstlichen Kindtauff und freudenfest zu Dessa . . . 1613.” Leipzig (Henning Grossen), 1614.



THE FIRST SALLY OF DON QUIXOTE
BY WILLIAM HOGARTH
FROM THE CARTERET EDITION OF 1738



SANCIO PANZA TOSSSED IN THE BLANKET
ENGRAVED BY J. V. SCULLEY, AFTER TRESMOLIER
FROM THE HAGUE EDITION OF 1746



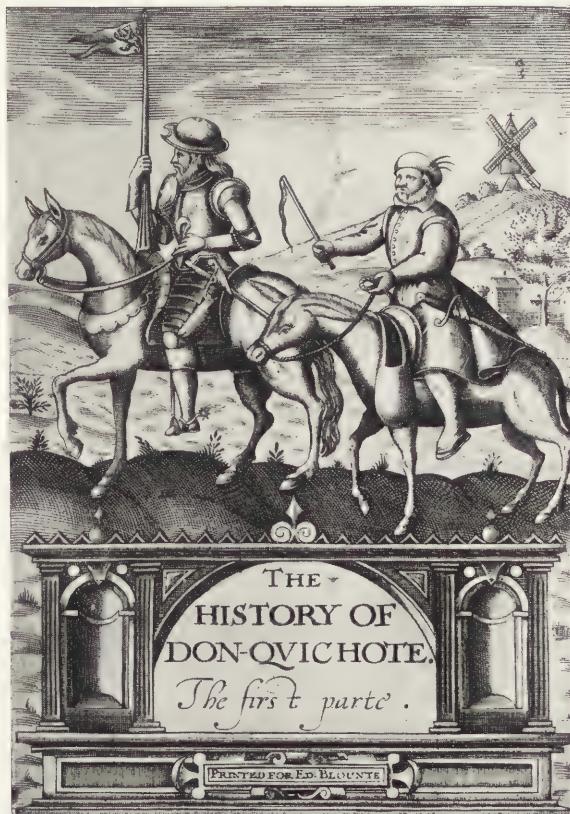
THE ADVENTURE OF THE WINDMILLS
ENGRAVED BY H. PISAN, AFTER G. DORÉ
(FROM THE EDITION OF 1863)

Schrödter in Germany, from Coypel to Tony Johannot and Lalauze in France, from Hogarth to Sir John Gilbert and Strang in England—painters and draughtsmen in never-ending succession have found innumerable subjects for brush and pen amid the pages of *Don Quixote*. This need cause no wonder, for *Don Quixote* is full of telling situations; it is rich in wonderful types of human character; it abounds in philosophy, humour, and pathos: all making their appeal to young and old alike, independent of nationality or clime.

It is a curious fact that illustrated editions appeared at Dordrecht (1657), Brussels (1662), Amsterdam (1669), and Antwerp (1673), before Spanish artists woke to the fact that *Don Quixote* was a masterpiece that might lend immortality to their own work. The earliest illustrated edition in Spain was that published at Madrid in 1674, having an engraved frontispiece and thirty-two plates by Diego de Obregon. In the following century, the well-known publisher, Joaquin Ibarra, brought out three editions at Madrid—in 1771, 1780, and 1782. The 1780 edition is a finely printed book, produced under the auspices of

the Academia Espaola, but its engraved illustrations, somewhat tame and spiritless, are unworthy of the text. Another fine edition of the same century is that of 1798, produced by Gabriel de Sancha, in nine volumes, with portrait frontispiece and thirty-two engravings after Alcantara and Paret. The nineteenth century illustrators in Spain have produced only indifferent work, though the five volume edition of the Imprenta Real (1819) has some charming illustrations, which even Mr. H. E. Watts, a severe critic of the illustrators of the book he has so well translated and edited, admits are "not quite so bad as those in preceding editions." One is reminded of the opinion expressed by Dr. Johnson on Lord Chesterfield's Latin verses: "While all are bad, some are worse than others."

In Germany there have been many inferior illustrations of *Don Quixote*, forming a dark background against which the delightful work of Daniel Chodowiecki stands out the more vivid and supreme. In 1771 he published a set of twelve small designs for the *Almanac Généalogique* at Berlin, one of the daintily illustrated pocket



TITLE-PAGE OF THE BLOUNTE EDITION, 1612-20

The Illustrators of *Don Quixote*

calendars so much in vogue at the time. His second series consisted of five engravings, executed by himself for an edition published at Weimar, in six volumes (1775-79). In the 1780 edition issued by Caspar Fritsch, at Leipzig, the plates have been re-engraved by D. Berger. Each of Chodowiecki's illustrations is carefully described, with its most minute details, in Engelmann's laborious catalogue of the artist's work. A set of modern engravings by A. Schrödter, published at Altona in 1863, is almost the only other work done in Germany that calls for special notice.

As might be expected, *Don Quixote* is a hero who appeals readily to the romantic, vivacious temperament of the French, and the episodes of his career have found portrayal at the hands of French artists too numerous to mention.

The first set of

engravings produced in France is that from the paintings of Antoine Coypel. Between 1715 and 1720 Coypel painted a series of twenty-five pictures from *Don Quixote*, which were translated into the famous Gobelins tapestry. In 1720 these pictures were engraved, and the set was enlarged by six additional subjects—two by Tresmoliere, two by Cochin fils, and one each by Le Bas and Boucher. The engravings were sold

separately, and a complete set is extremely rare and by no means easy to acquire. These plates have frequently been re-engraved, notably by Picart for an edition published at The Hague by P. de Hondt, in 1746. Considerably reduced in size, the plates in this Dutch edition have much

more sparkle and refinement than the larger French originals. Passing over the small Paris editions of 1821 and 1822, with illustrations by Déveria, Lami, and Horace Vernet, we come to the two great volumes, published in 1836 by Dubochet, with over 750 wood engravings by Tony Johannot, one of *Don Quixote*'s most spirited and sympathetic interpreters. These plates have been copied for editions in every language, notably for a fine London issue, published by J. Thomas in three volumes, 1840.

In 1863 appeared the sumptuous two-

volume edition published by Hachette, with 375 wood engravings by H. Pisan after Gustave Doré. It is a remarkable publication, but Doré has imparted to the book too much of his own idiosyncrasy. The sombre, grandiose style of many of the full-page plates would entitle them more fitly to a place in Doré's *Dante*; indeed, if some of the plates were removed from the one book to the other, I fancy that nine readers



DOROTHEA FROM THE MEZZOTINT BY W. SAY
AFTER T. CLARKE, 1802

The Connoisseur

out of ten would perceive no incongruity. At the same time, many of the head-pieces and vignettes are most happy in their expression of character, and in the simplicity of their masterful draughtsmanship.

In our English libraries *Don Quixote* has always been a welcome and honoured guest, and English illustrators have striven to supply pictures worthy of its text. The first complete edition, containing both parts translated by Thomas Shelton, was issued in 1620 by Edward Blounte; it has a remarkable engraved title-page, which is used again as frontispiece to the second part, "The first parte" being erased and "The second parte" substituted in the lettering. This plate, which is full of fine decorative feeling, bears no engraver's name, but it has many characteristics in common with the signed work of William Rogers, and if not his, may be attributed to one of his pupils. In its complete state with the title-pages to both parts, this edition is worth about £60 in the saleroom. Among many minor illustrated editions of the seventeenth and eighteenth centuries, one may note those published in London by Thos. Hodgkin (1687) and N. Boddington (1699). Passing to the middle of the eighteenth century we come to the famous Carteret edition. Queen

Caroline, it is said, complained to Carteret that in her library she had no worthy edition of *Don Quixote*, and her loyal minister promptly proceeded to produce one at his own expense. Hogarth, along with other artists, was asked to submit a series of designs, but only one of his six was considered of sufficient merit, and Carteret's choice fell on Vanderbank. The book was published by Tonson in 1738, with sixty-eight plates, plate 3 being from Hogarth's design, the rest engraved after Vanderbank by Vandergucht. Watts thinks that "the inventions are incredibly bad, vulgar, and grotesque, without any spark of real humour, or sense of harmony with the text"; but at the same time acknowledges that "the copper-plates were done on a scale of great magnificence," and that the Carteret edition is "a noble book, worthy of the author and England, and deserving of a place in the library of every lover of Cervantes."

The turn of the eighteenth century saw the publication of many editions of *Don Quixote* with the dainty little engravings that form the "embellishments" characteristic of the period. Foremost among the designers is Stothard. He appears first with sixteen plates for an edition of 1782, and supplies seven of the nineteen engravings for Miller's edition of 1801. In 1809 he contributed



DON QUIXOTE IN HIS STUDY

BY SIR JOHN GILBERT, R.A.

The Illustrators of Don Quixote

eight charming subjects, four title-pages and four illustrations, to the little edition issued by Charles Whittingham. Among other prettily illustrated editions of this type are that of 1796, for Cooke's Pocket Edition of Select Novels, with pictures by R. Corbould, and that of 1811 with engravings from designs by F. Hayman. Noteworthy, too, is the set of seventy-four engravings designed by R. Smirke, and published by Cadell & Davies in 1817. Mr. Ashbee rightly describes this as "one of the most beautiful collections of illustrations ever executed for *Don Quixote*, full of grace, delicacy, and poetic feeling." Collectors should note that there exist proofs in three states, which are carefully described in Ashbee's *Iconography*. To 1819 belongs an edition in four volumes, published by McLean, with twenty-four spirited plates in coloured aquatint by J. H. Clark; and in 1831 appeared a rare set of thirteen engravings by Henry Alken. The illustrations are humorous, but Alken's was too much of a surface wit to appreciate the subtlety of *Don Quixote*, and even Rosinante becomes the steed of blood and mettle that Alken loved to depict. George and Robert Cruikshank both made an attempt to illustrate *Don Quixote*, but their work, in the editions of 1831 and 1834,



FROM THE ENGRAVING BY F. ENGLEHEART,
AFTER R. SMIRKE

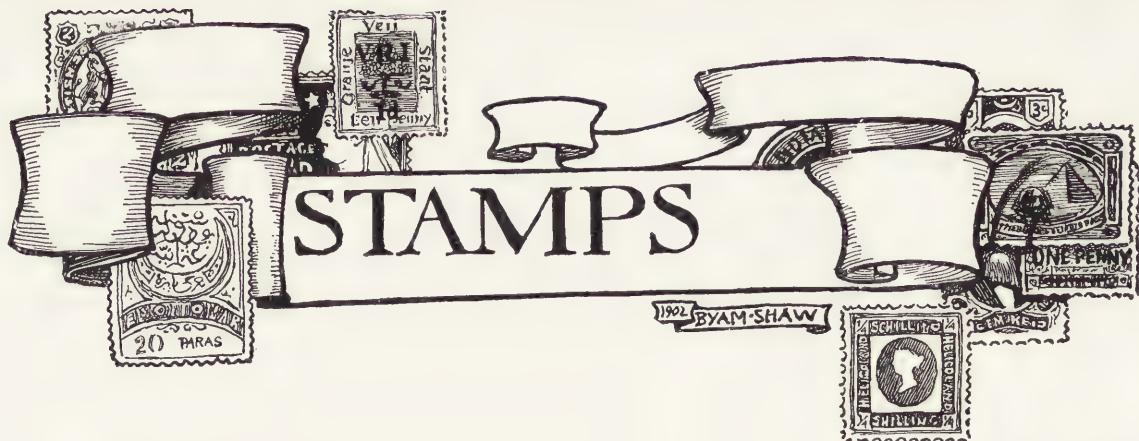
is a signal failure, representing the worst type of the 1d. plain and 2d. coloured print that is characteristic of the period. Among the illustrators of the 'sixties, Sir John Gilbert and A. Boyd Houghton both produced striking sets of drawings for wood engravings. Houghton's work appears in an edition of 1866, and Gilbert's in various editions between 1842 and 1871, while he constantly exhibited paintings of Quixote subjects.

In the short space at my disposal I have endeavoured to indicate the principal illustrators

of published editions of *Don Quixote*. The list is by no means complete, and no mention has been made of the drawings of Vierge, of the fine etchings by Lalauze and Strang, or of the great gallery of paintings in oil and water-colour by artists of every land. Their number constantly increases, for *Don Quixote* is a book that will never die. The sparks of Knight Errantry, however smothered beneath modern manners, will always smoulder in loyal hearts. Our Rosinante may be a twenty-horse-power motor, our trusty squire a French chauffeur; but human life and human love will always hold their infinite variety, and down through the ages men will still pursue their quest of Dulcinea—still find a windmill at which to tilt.



A TAIL-PIECE BY G. DORÉ FROM THE 1863 EDITION



The Don Quixote Postage Stamps

By William S. Lincoln

It has been very truly remarked that few hobbies afford the earnest student so many by-paths to traverse as philately.

The enthusiast finds himself almost unconsciously drawn into the study of the history, geography, or kindred subject depicted on the stamps, or making excursions into the intricacies of paper-making—of watermark; or, again, noting the various modes of printing and methods of perforation of his specimens.

The commemoration of notable events by the means of a special issue of postage stamps is not of uncommon occurrence, but never before has the collector been confronted with what may be justly described as a "literary" set, for which charming idea he owes a debt of gratitude to the Spanish Postal Authorities.

The occasion of the "Festas" held in Madrid during the tercentenary celebration of the publication of the first part of Cervantes' immortal work *The Adventures of Don Quixote de la Mancha*, was seized for the emission of a set of ten stamps, each illustrating a different scene in the life of the doughty knight, who, to his own satisfaction so bravely comported himself in this world of chivalry.

Perhaps the book of *Don Quixote* is not so widely read nowadays as formerly, so the possessor of a set would be obliged to take the neglected volume from his shelf and revive his memory of the doings of the "Knight of the Sorrowful Figure."

The designs are the work of a Spanish artist,

Senor B. Maura, and to speak critically, the choice of the little scenes depicted is more worthy of congratulation than the drawing, execution, and method of lithography employed in their production.

The stamps are oblong in shape, the frame of each design being identical, portraying on the left a medallioned head of Cervantes over a sword and open book, and on the right a standing figure of Fame stretching out a laurel wreath to the author; the whole surmounted by the Arms of Spain in a shield, and the dates 1605-1905.

On the back of each individual stamp is printed, in blue ink, the control number of the sheet, a method of registration peculiar to Spanish stamps alone.

The lowest value of the series—the five centimos, green—shows the setting out of Don Quixote, armed cap-à-pie, upon his famous steed Rosinante from his village home in La Mancha, bent upon "the advancement of his glory in the service of his country, to become a knight-errant and traverse the world, armed and mounted, in quest of adventures—exposing himself to dangers, which, being surmounted, might secure to him eternal glory and renown."



The ten centimos, vermillion, depicts the first of these knightly deeds—the tilting at the windmill, which poor romantic Quixote imagined to be a giant, although his faithful henchman, Sancho Panza, who is also introduced in the picture, mounted upon his ass "Dapple," endeavoured to dissuade him

Don Quixote Postage Stamps



from his delusion and deter him from his action.

The luckless knight, however, ran his lance full tilt

into the sail of the windmill, which, revolving with much violence in the wind, shivered his weapon to pieces, dragging horse and rider to the ground.

When Quixote recovered from the shock, nothing daunted, however, he insisted to Sancho that some evil magician had, in spite, transformed the giant—which he distinctly saw—to a windmill.

On the fifteen centimos, violet, we find the scene when Quixote was deceived by Sancho into believing that a coarse-faced peasant girl with her two girl friends, riding on young asses, was the beauteous Lady Dulcinea, whom he had nominated as the mistress of his heart, with two ladies of her train mounted on splendid palfreys.

The laughable mishap that occurred to Sancho Panza is the subject of the twenty-five centimos, blue, and is, perhaps, the most ludicrous incident ever shown on a stamp.

The misadventure occurred through the refusal of Don Quixote to pay his score at a village inn, and, departing in high dudgeon, unfortunately for Sancho, leaving him, by mischance, behind.

Several onlookers, despite his struggles, seize him, and, halting him to the yard of the inn proceed with much glee to toss him in a blanket. Quixote, hearing his cries of "Help!" from a distance, hurries back, only to find the door locked and bolted against him. He is depicted outside the wall, alternately imploring and threatening



Sancho's tormentors to stop their sport, which they eventually do, not from any pity to the poor

sufferer, but from sheer fatigue.

The thirty centimos, green, illustrates the famous scene in the stable of an inn, which Quixote thought the chapel of a magnificent castle. The misguided gentleman is kneeling in the act of being knighted at the hand of the humble innkeeper, whom he imagines to be a famous and notable warrior.

The well-known event of Don Quixote charging the flock of sheep is shown on the forty centimos, rose. Taking the flock for a vast army drawn up in battle array, and rushing into their midst, he attacks them with his lance as fiercely as if in good earnest he was engaging his bitterest enemies.

The shepherds, however, soon come to the rescue of the unfortunate sheep, a stone thrown by one of them hitting the hero in the side and breaking two of his knightly ribs.

Overcome with faintness, but still sitting his horse, he draws his flask and places it to his lips, when another stone strikes him in the mouth, knocking out several of his teeth, and, worse than all, breaking his cruse to atoms.

On the fifty centimos, blue, Quixote is portrayed with Sancho Panza mounted behind him on the crupper of the wooden horse "Clavileno el Aligero" (Wooden Peg the Winged). The easily-gulled knight is persuaded by a company of merry revellers that it is able to fly through the air. Quixote mounts, and, after much difficulty, induces Sancho to do likewise. They are both blindfolded. Quixote turns the peg that he is told causes the animal to commence his flight, and the onlookers, by their remarks, convince both



is poured upon them, and Quixote, feeling the wind, cries, "If we go on mounting at this rate, we shall soon be in the region of fire." Just at this time flax is burnt in their faces, singeing off half of Sancho's beard, convincing the two heroes that they are nearing the sun; the sport ending by the application of a lighted torch to Clavileno's tail, upon which the wooden horse, being filled with explosives, blows up with a loud report, throwing the terrified riders to the ground. Dragging away their bandages from their eyes, they find themselves, to their utter amazement, in the very place from which they thought they had started.

The one peseta, red, shows our good knight's wonderful adventure with the lions. One day, whilst travelling with Sancho, he overtook a cart, in which, he discovered, were two lions. Learning this, and persuasion failing, by means of threats he forced the frightened keeper to open the door of the cage, so that he might have the glory of killing them, in order to prove his chivalrous boldness to the world.

Sancho, seeing the trend of events, discreetly retired with the driver of the cart to a safe distance.

The keeper opened the door of the cage, but the lions, perhaps from laziness, would not come out to be killed, so the wily attendant, much relieved, persuaded Quixote that the greatness of his courage was sufficiently shown, and that his true chivalry had prospered. The knight returned to Sancho Panza full of joy at the success of his adventure.

A quaint subject is shown on the four pesetas, violet. A merry company of friends, with whom Quixote was staying at an inn, disguise themselves and bind him while asleep. When he awakes, finding himself surrounded by strange weird forms which he takes for hobgoblins, and also unable to move by reason of his bonds, he deludes himself into the idea that he is enchanted. In this state of mind he is carried off in a cage



and placed on an ox waggon, and given to understand by his captors that his confinement is necessary to the fulfilment of his knightly hopes. As Quixote remarks, "I never read, saw, nor heard of enchanted knights being trans-

ported in this manner, and so slowly as these lazy heavy animals seem to proceed; for they were usually conveyed through the air with wonderful speed, enveloped in some thick and dark cloud or on some fiery chariot, or mounted upon a hippogriff or some such animal. But to be carried upon a team drawn by oxen—before heaven, it overwhelms me with confusion!"

After keeping him cooped up in the cage for some days, the heartless jesters released the unfortunate knight, who, however, was quite satisfied when told he had earned much fame by his incarceration.

The highest value of the set—the ten pesetas, orange, gives us the meeting of Don Quixote, attended by Sancho Panza, with the Enchanted Lady, the beauteous Lady Dulcinea del Toboso.

As they stood affrighted at the sight of the mummers who were gulling them, the knight was told that the only way he can "to beauty's pristine state restore th' enchanted dame," is for Sancho to give himself 3,300 lashes on his bare shoulders.

This, Sancho, without hesitation, sternly refused to do; but his master, horrified at what he considered his churlish behaviour, reasoned with him, and made him consent to perform the penance, although his native wit enabled him, after all, to shuffle out of the sacrifice.

When the renowned knight Don Quixote de la Mancha started on his travels, he cried "Oh! happy era, happy age, when my glorious deeds shall be revealed to the world! Deeds worthy of being engraven on brass, sculptured in marble, and recorded by the pencil!"

Cervantes could not have foreseen and never have dreamt that, in addition, they would be deemed worthy of a special set of postage stamps.





CHILDREN FEEDING CHICKENS.

Published Nov. 4th 1788, by N. Palmer, Bookseller to Her Majesty, No. 163, Strand, London.

W. Hamilton, R.A. Inv.
J. M. Delarre, Sculp^r.



Valenciennes

Part I.

By M. Jourdain

VALENCIENNES, part of the ancient province of Hainault, together with Lille and Arras, is French by conquest and treaty.* The lace fabric was introduced there from Le Quesnoy, one of the towns mentioned in the ordinance of August 5th, 1665, which founded on a large scale the manufacture of Point de France. Some years before, in 1646, a certain Mlle. Françoise Badar† had brought from Antwerp some young girls, whom she intended to teach lace-making, and for this purpose she took a house in the Rue de Tournay (now Rue de Lille). She afterwards undertook the direction of several manufactures, among them that of Le Quesnoy, which she left in a prosperous condition on her death in 1677,

the date that the town of Valenciennes was taken by Louis XIV.

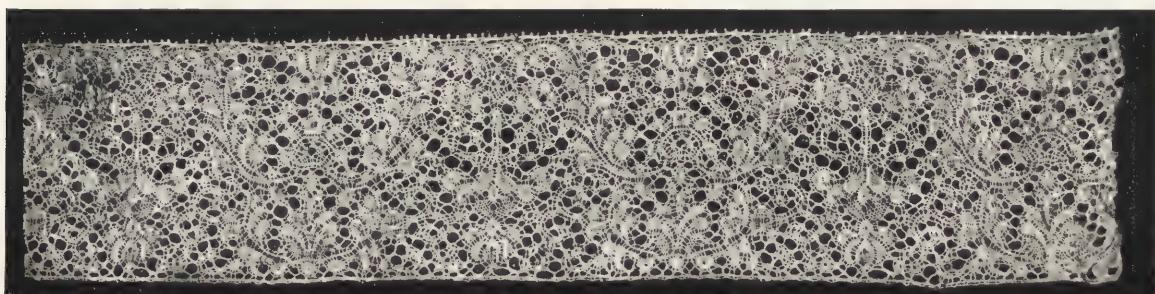
The lace of Le Quesnoy is never mentioned after Louis XIV., and after that reign Valenciennes comes into notice, but there is no record of the transfer of the fabric. The *fond de neige* ‡ is supposed to be a tradition derived from the workwomen of Le Quesnoy. Valenciennes, from its position as a commercial centre, was well fitted to carry on the industry, and the fact that the town had its "brodeurs" and "passementiers" § aided in its development. It reached its climax from 1725 to 1780, when there were from 3,000 to 4,000 lace-makers in the city alone,

* French Hainault, French Flanders and Cambrésis (the present Dép. du Nord), with Artois, were conquests of Louis XIII. and Louis XIV., confirmed to France by the treaties of Aix-la-Chapelle (1668) and Nimeguen (1678). In 1656, the Spaniards under Condé made a successful defence against the French under Turenne, but in 1677, Louis XIV. took the town, and it has always since belonged to France.

† Vie de Mlle. Françoise Badar. Liège, 1726.

‡ "Les directrices du bureau du Quesnoy, avaient, en effet adopté un genre spécial ce *fond de neige* qu'elles enseignèrent aux ouvrières Valenciennes."—A. Carlier, *Les Valenciennes*.

§ "L'industrie des brodeurs et des passementiers, qui était pratiquée dans cette ville à la même époque, contribue à l'épanouissement de la dentelle. Tel fut d'ailleurs la raison de l'article 21 de l'édit de l'an 1653, conférant aux maîtres passementiers le privilège exclusif de la fabrication des passements aux fuseaux, aux épingle, et sur l'oreiller."—(Ibid.)



No. I.—EARLY VALENCIENNES, WITH "NEIGEUX" GROUND AND CONFUSED DESIGN



No. II.—VALENCIENNES, WITH "NEIGEUX" GROUND AND SCROLL DESIGN

LATE SEVENTEENTH CENTURY

and the art was largely practised in the country round, to judge by the *Fausse Valenciennes*.*

Existing specimens of the Louis XIV. period—for we have not the evidence of portraits as a corroboration, as Valenciennes was never a "dentelle de grande toilette"—appear closely to resemble the designs of Venice à *réseau*. In specimens 416, 72, and 913, 1901, of the Victoria and Albert Museum, the long rolling scroll throwing out a number of small cut-up leaves, the large ornamented fruit—like a conventionalised pomegranate with leafy crest, are among the *motifs* of the fine type of late Venetian à *réseau*, but the Italian lace, with its clear and even needle *réseau*, contrasts favourably with the confused "neigeux" Valenciennes pillow ground of minute solid circles, sometimes surrounded by other circles. One of the first known specimens of the Valenciennes fabric is a lace-bordered alb, belonging to the Convent of the Visitation at Le Puy. The lace is 28 ins. wide, consisting of three breadths, very fine—though thick; the pattern is of flowers and scrolls.†

* In the seventeenth century "L'hôpital de Lille renfermait sept cent ouvrières faisant de la fausse valenciennes, très rapprochante de la vraie; on comptait tant dans cette ville que dans les environs quinze mille ouvrières travaillant de la dentelle bâtarde du *fond Paris*, et du *fond clair*."—A. Carlier, *Les Valenciennes*.

† In *Séguin*, La Dentelle, Plate VL., Fig. 3, is a specimen of

Valenciennes was used in *negligés*, the trimmings of sheets, pillow cases, nightgowns, nightcaps, for ruffles, for barbes, fichus, and "tours de gorge." In the *Etat d'un trousseau*, 1771, among the necessary articles are enumerated "Une coiffure, tour de gorge et le fichu plissé de vraie Valenciennes." Madame du Barry had lappets and pillow-cases trimmed with Valenciennes. It was not used as a Church lace, being fine and ineffective.

From 1780 downwards there was less demand for a lace of the quality of Valenciennes, and with the Revolution, this, with more than thirty French fabrics, disappeared. In a manuscript of M. Tordois's "coup d'œil sur Valenciennes" (de l'an IX. à l'an XIII.), we read that in the year IX. there was a cessation in the production of lace-thread. Three ateliers were subsequently established, but this short artistic revival had had no permanent result; in 1800 there were only a few hundred lace-workers within the walls; and in 1851, in spite of the efforts of Napoleon III. to revive the industry, there were only two lace-workers remaining, both upwards of eighty years of age.

Valenciennes (1670-1710), which contrasts favourably with its later developments. The design is free and light; the ground irregular and *neigeux*.



No. III.—VALENCIENNES

LATE SEVENTEENTH CENTURY

MUSÉE DES ARTS DÉCORATIFS, BRUSSELS

Valenciennes



No. IV.—VALENCIENNES

LATE SEVENTEENTH CENTURY

Pieces of Valenciennes belong mainly to the reigns of Louis XV. and XVI. Narrow straight-edged borders of pillow lace were probably made in Valenciennes and in French Flanders (as in Binche) in the early seventeenth century, consisting of running closely-crowded and indefinite designs, with a ground of a series of irregular or rounded holes between short brides.*

In the Louis XV. period and the late eighteenth century, the Flemish character of Valenciennes re-asserts itself in its choice of motifs such as tulips, carnations, and anemones, naturalistically treated and occasionally heavy in outline; the characteristic clear réseau ground in the subsequent reign occupies much of the place originally destined for the design, but towards 1780 little lace was made, and the disappearance of ruffles from the masculine costume added greatly to the depression. Among Empire pieces is a curious specimen in the possession of M. Dupont Auberville, representing Napoleon I. as an equestrian Cæsar facing the Empress Josephine; while the

Imperial arms, flanked at the base by cannons and flags, appear between the two.

In Valenciennes, unlike Brussels and Milanese pillow lace, the ground is worked at the same time as the pattern, that is to say, threads are brought out from the pattern to form the réseau and carried back into the pattern, so that the threads do not follow the lines of the ornament, as they do in all pillow laces where the ornament or *toilé* is made separately. The Valenciennes method thus requires an enormous number of pins, because each thread must be kept in place until the whole width of the pattern is worked.

Like Mechlin, the ground went through various modifications—including the *fond de neige* already noticed as accompanying early scroll patterns—before the réseau was finally fixed. Several of these ornamental grounds are used in various portions of the design, in No. v, where two or three varieties can be counted, which are much thicker and closer in effect than the characteristic Valenciennes réseau. In this ground each side of its mesh, which is more diamond than hexagon in shape, is formed of four threads plaited together. The clearly marked hexagonal mesh of the Mechlin réseau is also formed of four threads, but only two of its sides are plaited, the other four being twisted.

* "Ce fut à peu près vers le même époque que l'on commença à faire dans la Flandre française, à Valenciennes et aux environs, des dentelles à bords droits, à dessins courants, dont les lignes très-mates et très rapprochées imitaient un peu le genre vermiculé; le travail, sauf le réseau qui n'existant pas alors et était supplée par des brides, en était tout-à-fait pareil à celui des Valenciennes actuelles."—*Séguin*.



No. V.—VALENCIENNES

EARLY EIGHTEENTH CENTURY

SHOWING VARIOUS FANCY GROUNDS

Fancy grounds were produced side by side with the above described mesh, as the accounts of Madame du Barry bear witness, until late in the eighteenth century. When their grounds were thus mixed and varied, such laces, although their patterns are almost identically the same as those of Valenciennes with the pure *r  eau*, are termed "Fausses Valenciennes." This has been taken to mean that these laces were made in the neighbourhood of the town of Valenciennes, in Hainault and elsewhere, not in Valenciennes itself, where the simple distinctive *r  eau* alone was used.

A legend has arisen about *vraie* "Valenciennes." In support of the theory that the "true" lace was only made in the town itself, M. Dieudonn  , Pr  fet du Nord in 1804, wrote, "This beautiful manufacture is so inherent in the place that it is an established fact that if a piece of lace were begun at Valenciennes and finished outside the walls, the part which had not been made at Valenciennes would be visibly less beautiful and less perfect than the other, though continued by the same lace-maker with the same thread on the same pillow." M. Dieudonn   attributed it to the influence of the atmosphere.



No. VI.—VALENCIENNES (WIRE GROUND)
MUS  E DE CLUNY

  tait de retors, ou ne se d  tordait pas, et conservait toute sa force."—A. Carlier, *Les Valenciennes*.

† "Le fil employ   pour quelques pi  ces fines   tait d'une telle susceptibilit   que l'halo  ne de l'ouvri  re le modifiait et que sa teinte se trouvait influenc  e par le soleil et l'humidit  ."—(*Ibid.*)

‡ *Le Point de France*. Mme. Laurence de Laprade, 1904.

(To be continued.)





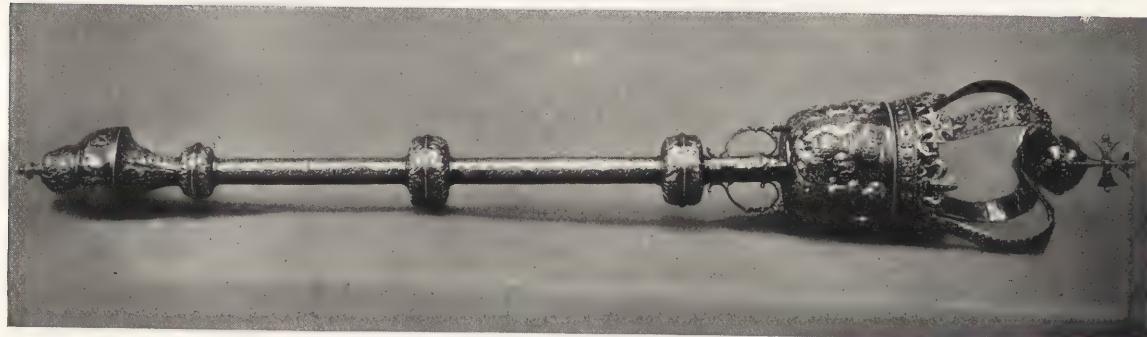
Buckinghamshire Plate

By J. Starkie Gardner

AN interesting loan exhibition was held in the Town Hall, Aylesbury, on July 5th and 6th. It is not quite clear whether the objects exhibited were supposed to be exclusively of local interest, or whether ownership by a Bucks resident constituted a claim to admission. If the latter, it could hardly be claimed as a representative show of the art treasures contained in a county so favoured by wealthy residents.

Of the exhibits, the collection of church plate was undoubtedly the most important, notwithstanding the absence of any piece of mediæval date; most of the communion cups were of the regulation form. The earliest, from Aston Abbotts, 1562, measured with its cover about 9 ins. high, and the engraved borders are gilt. It bears for mark the sun in splendour, like the one cited by Jackson from Buckhorn Weston, Dorset. Next in point of age is a group dated 1569; specimens of this date were sent from Oving, Horsenden, Mentmore, Adstock, Farnham Royal, Beachampton, Brill, and Shalstone. The Oving communion cup, about 6 ins. high, bears for mark the fleur-de-lis, assigned by Jackson to William Dyxson, and this recurs on the larger specimens from Farnham Royal. The not infrequent IC on a shaped

shield is found upon the Adstock cup, about 8 ins. high with the presentation date 1570 pricked upon it, and on the Horsenden example. This mark is only given by Jackson, as on the communion cup of Little Warley, Essex, 1564. The Mentmore plate is dated by its hall-mark and also by engraved figures, 1570, and bears IP on a shaped shield for mark. Jackson gives this mark as on a paten at Rainham, 1563, and on a chalice at Risca, Mon., 1573. The Brill paten and chalice made in 1569 and presented 1570 bears the nag's head couped on plain shield, cited by Jackson, as on the church plate at South Weald, Essex, 1564, and St. Alban, Wood St., London, 1567. He ascribes this mark doubtfully to Robert Medley. The Brill presentation date is handsomely engraved on a shield encircled by a wreath, with a capital B over the date 1570. The Shalstone chalice, hall-marked for 1571, is only $5\frac{1}{4}$ ins. high, and is marked with an object called a mill-rind by Jackson, which occurs on a chalice at Stow Longa, Hunts, 1570, and seal top spoons of the Armourers' Company, 1573 and 1575. A chalice contributed by the Earl of Buckinghamshire, with engraved border, appears to date from 1566, and is of peculiar interest as that from which



THE HIGH WYCOMBE MACE, 1694



HEAD OF THE HIGH WYCOMBE MACE

John Hampden received the communion after he was wounded. A paten at Hedgerley is marked for 1574, the maker's mark T B on a lozenge with three pellets above and below being unknown to Jackson. A gilt paten from Buckingham, $5\frac{3}{4}$ ins. diameter and $\frac{3}{4}$ of an inch high, is hallmarked 1638, and presented 1639. The Hedgerley chalice is marked for 1700, and is by John Jackson,

who made in the same year the tall flagon for St. Martin's-in-the-Field.

Of the Corporation plate we illustrate the magnificent mace from High Wycombe, 1694, and 4 feet $7\frac{1}{2}$ ins. in length. It is decorated with the royal monogram of William and Mary, and with rose, thistle, and harp under crown, separated by boys terminal. The shaft is finely chased with



OVAL WINE CISTERNS, THE PROPERTY OF W. LOWNDES, ESQ., OF CHESHAM

Buckinghamshire Plate

foliage. A smaller mace and silver stick of about the same period were also contributed from High Wycombe.

Magnificent specimens of domestic plate came from Mr. W. Lowndes, of Chesham. The most striking piece, oddly described as a soup tureen, is an oval wine cistern. It is relatively small, about 19 ins. long and 6½ ins. high, of Low Country, dating probably from about 1690. Colonel Croft

lion's mask and ring handles at either end. Two other notable pieces from the same house are illustrated. One of these, a helmet ewer of 1699, gilt, is about 8½ ins. high; the double tier of arched ornament on the lower part is applied. The maker's mark reads like B O, but is possibly h o for Samuel Hood. The gilt two-handled cup and cover is 10 ins. high and marked for 1702. The mark is singular, a large B over a mullet, with



INTERIOR OF MR. LOWNDES'S WINE CISTERN

Lyons has identified the coat-of-arms as that of Lowndes impaling Shales. This was William Lowndes, Secretary to the Treasury in 1691, who married as his fourth wife Rebecca, daughter of John Shales. The body is bossed in about twenty-four bold convex flutes or gadroons, and the flat rim is richly chased with acanthus, while the neck is more boldly embossed with a different rendering of the same ornament. The edge is wired, and secured at regular intervals by ogee clasps. It stands on four high feet modelled as monsters' heads with scrolled horns, and there are

initials above on plain shield. Both pieces are engraved with the Lowndes arms and monogram, and the decoration, somewhat rich, is applied in the manner known as "cut card."

Another extremely interesting piece, also illustrated, came from the Rev. T. W. Martyn, of Aston Abbotts. This is a saucer, 11 ins. diameter, mounted on a foot 2¾ ins. high, the latter possibly added. The date mark on the saucer is 1640, and the maker's mark T M in monogram on shaped shield, for Thomas Maundy. Jackson cites it as on two saucers of similar work—of



GILT TWO-HANDED CUP AND COVER, 1702, AND HELMET EWER, 1699

THE PROPERTY OF W. LOWNDES, ESQ., OF CHESHAM

1641 and 1643. The foot is stippled with I T W, separated by sprigs, and the date, 1661. The

saucer is thin, and decorated with embossing of better character than usual.



SAUCER, 1640, THE PROPERTY OF THE REV. T. W. MARTYN, OF ASTON ABBOTTS





Gravé pour l'Album

Commencé par Salas et terminé par Villeneuve

Offrande à l'Amour

— II^e AGE —

A Paris chez BONNEVILLE, Rue St Jacques, N. 195



The Regency and Louis XV. (Continued)

By Gaston Gramont

ANOTHER master of the first half of the eighteenth century, whose work made a profound impression, was Jules Aurèle Meissonier. Although of French extraction, he was born at Turin in 1695. He died at Paris in 1750. Meissonier was one of the most prolific designers France has produced. He did not limit his attention merely to the decoration of apartments and *meubles*, but bestowed it also upon small accessory articles

for embellishment and for personal adornment. Of these latter, the most remarkable are those for snuff boxes and sword handles ; here he gave free rein to his imagination, and produced some of the most original specimens which have come down to us. They are generally wholly chased with characteristic Regency or Louis XV. scrolls, and leave no room for the exquisite enamels so popular in the later years of the rococo. At the



LOUIS XV. COMMODE

BY CAFFIERI

(WALLACE COLLECTION)

same time, they possess a rhythm of balance and completeness which few have equalled. The same remarks apply to his candlesticks, which will ever rank amongst his greatest achievements. They have a broad base, round in form, with ornamental projections at intervals; upon the top of this base twining foliage or scrolls begin which mount higher and higher with ever renewed charm to form the pillar of the candlestick; these terminate in sockets for the candles, and sometimes, in the more sumptuous examples, an enhanced effect is obtained by placing cupids or small figures around the stem.

Meissonier also employed his talent in creating beautiful ornaments for the table: nothing came amiss to him, and a host of the salt-cellars, tureens, table centres, and even knife handles of this time, which are so admired to-day, are his handiwork. He soon made a great reputation, and was in request not only by the aristocracy of France but also throughout every country in civilized Europe. In particular, the Polish nobility made demands upon him. They appreciated thoroughly the rococo style, and upon the break-up of that interesting country a quantity of charming objects were found in its chateaux.

There were instances in which Meissonier designed everything which a house contained—the rooms, furniture, appliqués, consoles, etc., we know this from his drawings; it is doubtful whether any survive to this day.

When this great artist's style is analysed,

we see at once that his genius was entirely original. He did not build upon any of his predecessors, and no pieces can be picked out and ascribed to the influence of this or that man. He began with reserve and restraint in the days of the Regency, and his innovations being received with acclamation, led him to adopt a bolder and more adventurous manner. He was, consequently, one of the leading spirits in the creation of the extravagant rococo, which identified itself with the reign of Louis XV. In response to popular demand he gradually overstepped the limits of artistic licence, and paved the way for the reformation which manifested itself in the time of the next monarch. At the same time one cannot but admire the general effect of the interior decoration of the time. The profusion of beautifully formed and wrought objects which were scattered in boudoir and salon were united in a perfect *ensemble*, and impart a sense of artistic completeness which charms at once the spectator.

At the same time one cannot ignore the fact that it is the spirit of frivolity which prompted their creation, from the Lancret or Pater on the walls to the appliqués and the console tables. It was the lack of curb upon the vices of the day which opened the way from Watteau, with his exquisiteness and harmless frivolities, to the vulgar and licentious compositions which one encounters here and there in the art of Boucher. If the success of the pioneers of the new movement had not been



SECRÉTAIRE OF THE END OF LOUIS XV. PERIOD
(VICTORIA AND ALBERT MUSEUM)



L'ENFANT À LA CAGE

BY PIGALLE

(LOUVRE)

so pronounced, the ensuing extravagances would have been avoided.

Seen by itself, most French furniture has the appearance of being surcharged with ormolu, and many have objected to it upon this score. Such persons have perhaps never seen it in its original environment. We have heard Frenchmen speak disparagingly of the fine furniture of Chippendale and Sheraton, and this arises from similar reasons.

The French interior decorator aimed at general effect, and some so knit—if the word be allowed—their pieces together, that the eye is charmed at once, and does not, moreover, immediately desire to analyse the components. They achieved this without sacrifice of beauty of detail.

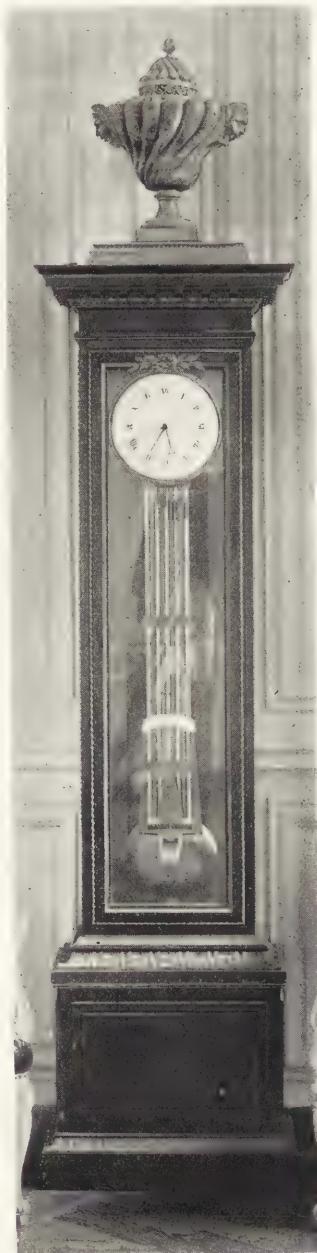
Not only was the china of Chelsea and Sévres brought in to relieve the effect of wood and bronze, but fine marble busts and figures also as well as terra-cottas were plentifully distributed throughout the larger rooms. Hence we see a steady outpouring of works of this description by such eminent men as Pajou, Pigalle, Falconet, and Clodion. These took the place of the large vases of porphyry, which played such a prominent part in the time of Louis XIV.

As far as the actual furniture was concerned, the Caffieri family were perhaps more instrumental than any other designers in creating the Louis XV. style. Jacques Caffieri was born in Paris in 1678, and died in 1755. His father, Philippe, was a native of Sorrento, and was called to France by Cardinal Mazarin, and executed numerous works both in wood and metal for the royal palaces; he was one of the craftsmen who inhabited the Gobelins and worked under the direction of Boulle. It will

thus be seen that Jacques was likely to have received excellent instruction in his craft, and possessing undoubted talent, he speedily rose to distinction. He became sculptor and bronze worker to the King; he quickly turned his attention to the creation of furniture, and the fashion then prevailing gave him every opportunity for covering them with beautiful ormolu. One of the most notable examples is the large clock at Versailles. This was a royal command, and Caffieri called in the help of his son Philippe. Such was the amount of work entailed that it was not finished until 1753. It carries two interesting inscriptions—"Les bronzes, exécutés par Caffieri," and "Les bronzes sont composés et exécutés par Caffieri."

Another important piece is the large bureau, which belonged a few years ago—and we believe does so still—to Prince Metternich, in Vienna. This is one of the loveliest and most perfect examples of French eighteenth century metal chasing extant.

But England possesses nearly as precious an example in the commode in the Wallace collection. Here we have a pure piece of Louis XV. decoration. There is not a remnant left of either of the earlier styles of the Regency of Louis XIV., and we have no suspicion of that revolution which, within a few years, was to supplant all that had preceded it. Wood, equally beautiful and varied in colour as Cressent has used



CLOCK, SAID TO BE MADE IN
LAST YEARS OF LOUIS XV.'S
REIGN STYLE OF LOUIS XVI.
(PETIT TRIANON, VERSAILLES)

in the companion commode, has been employed by Caffieri; but the design of the latter shows considerable advances. The exquisitely shaped and proportioned legs supporting the body of the piece with graceful ease, seem an indispensable

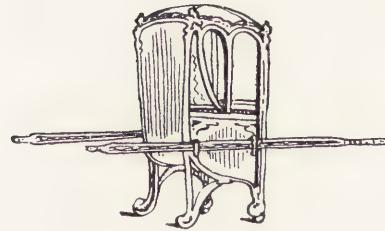
The Regency and Louis XV.

portion of the whole: they appear to grow from the upper portion naturally. This has been accomplished partly by the form of the legs themselves, and again by a supremely judicious uniting of them with the bold sweep forming the bottom of the body; but the chief attraction of the piece is to be found in the ormolu with which Caffieri has covered it. The first point to which attention should be drawn is the ingenious and artistic manner in which it is distributed: there is quite a considerable quantity of metal employed, and yet there is no crowding, nor are there any spaces left devoid of interest. The knowledge of decorative demands thus demonstrated shows Caffieri as an artist of the first order; these bronzes are typically Louis XV. in feeling and form, the large spreading leaves entwining one with another and meeting here and there bold and assertive scrolls, are quite in keeping with the best productions of the period. A careful study of this piece will reveal the salient features of the style of Louis XV. The piece is signed "Fait par Caffieri." In Paris, in the collection of Baron Gustave de Rothschild, was to be found another commode by the master of nearly equal quality.

At Hertford House is another capital example

of Caffieri's talent. This is the large chandelier hanging in the centre of the second gallery. Here we have the master in a bolder humour, the ormolu has no longer to play a subservient part to woodwork, and further, as this piece was doubtlessly intended for a large apartment, a large amount of metal could be utilized with advantage. There is no appearance of weight, however, about it, a remarkable feature due entirely to the excellence of the design.

At South Kensington in the Jones bequest we have a clock which has long been ascribed to Caffieri; it consists of an elephant, mounted upon a bronze gilt stand supporting a clock, and above a Chinese figure surrounded with characteristically Louis XV. foliage. We are inclined to think that this design formed one of Caffieri's stock-in-trade, and there being a great demand for them, he repeated it frequently; we have seen many similar examples. Caffieri was succeeded by his two sons, Jean Jacques and Philippe, both of whom had assisted him with his more considerable works, but neither possessed the merit of their father, and, whilst executing very creditable works, they left nothing of such supreme merit as to leave an impression upon the art of their time.





Pottery and Porcelain

Crouch Ware Part II. By Wm. Turner

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It is proposed in this division of the subject to examine more particularly what may be called the historical evidence bearing upon it. So far as I have read, that section does not appear to me to have been adequately discussed.

Crouch ware in Staffordshire dates from 1690. The Elers Brothers came to England from Holland in the train of William III., in 1688; they came to Bradwell, near Burslem, in 1690, and returned to London in 1710. They were aristocratic persons. Their grandfather was an admiral and married a princess. In London they associated with the higher ranks of society. Why such men should go to Bradwell to make pots, where the profits were low, seems unaccountable, unless it was to make money by a superior kind of ware. Crouch ware would not pay them. Red ware did, of that we have evidence: of the other—none.

The writers who in any way bear upon the subject up to the time of Dr. Simeon Shaw (1829), are Dr. Plot, *History of Staffordshire*, 1686; John Houghton, *Husbandry and Trade*, 1693; Josiah Wedgwood's letter to Bentley, 1777, and Gatty's* quotation, 1765; J. Aiken, M.D., *Country Round Manchester*, 1795; S. Parkes, F.L.S., *The Chemical Catechism*, 1806; Wm. Pitt, *Survey of Staffordshire*, 1817; Simeon Shaw, LL.D., *History of Staffordshire Potteries*, 1829, and *Chemistry, etc., of Pottery*, 1837.

Dr. Plot's and Houghton's statements have already been dealt with.

The next in point of time is the "great Wedgwood," as Gladstone called him. He wrote on the 19th July, 1777, to his partner, Mr. Bentley, in regard to a jasper cameo medallion of John Philip Elers, who, it will be remembered, was the

potter on the spot. His brother, David, was the shopkeeper who sold the goods in "The Poultry," London. Wedgwood's remarks are: "The improvements made by Elers in our manufactory (*sic*) were precisely these, glazing our common clay with salt, which produced *pot de grey* (*sic*) I have no doubt but that glazing with salt by casting it amongst the ware whilst it is red hot, came to us from Germany, but whether Mr. Elers was the person to whom we were indebted for the improvement, *I do not know.*" Then he (Wedgwood) comments on the "tea and coffee pots in imitation of Chinese red porcelain" made by Elers, for that he honoured his memory. Observe that there was a doubt about Elers introducing the "Crouch ware" into Staffordshire; but in the *Old English Potter* we find at page 136 a statement that Mr. Gatty quotes a paper written by Wedgwood, in 1765, in which he refers to a workman named Steel, then 84 years old, who remembered Elers at Bradwell, and who had joined those persons who ran from Burslem to see the unusual firing and smoke at Bradwell. It appears Steele averred that the Elers first made the salt glaze or Crouch ware. Steele being 84 years old in 1765, must have been only nine years when that smoky occurrence took place. Now the Elers people were most reserved and secret in their habits, from the potworks to Dimsdale (their private abode) at some little distance, tubes of communication were laid, the employees were young or imbecile, the place was in the centre of a dense wood as the name implies, and was about two miles from Burslem. All the preparations for even a small kiln (as it turned out to be) would be done in secrecy. When the ordinary kiln was fired, a much more dense smoke

* Vide *The Art of the Old English Potter*, p. 136.

Crouch Ware



NO. I.—NOTTINGHAM JUG

HEIGHT, 3 $\frac{7}{8}$ IN.; DIAM., 3 $\frac{1}{2}$ IN.

than that of a dwelling-house would be raised. Being seen to arise in the midst of a wood, the simple villagers at Burslem would naturally run to see the cause of it. As it was a rival to their own business, it would excite jealousy and remonstrance, besides, the imagination of a boy would not diminish the *tableaux*. The lively mind of nine years formed an exaggerated picture which the "ale benches" at Burslem and Etruria had, in all probability, improved upon. Besides, who was Steele? Was he a man of sound judgment, good memory, and strong common sense? Or was he one of those besotted weaklings who are always maundering about the past, and the "good old times"? We do not know. This sort of evidence won't do! Josiah Wedgwood, with his strong logical faculty could not entertain it, for he says after twelve years' reflection, "Whether Elers was the person . . . I don't know." Surely that is enough to condemn the whole story.

The next "historian" is Dr. Aikin (not "Aitkin," as often quoted). He quotes

Dr. Plot largely as to clays in Staffordshire, and goes on to say that the era of improvement began a few years after Plot's book was published, by means of salt glaze brought there by Elers, about 1690. Then he adds, in the way of corroboration, that in the memory of old persons, "acquainted with a friend of ours, the people of Burslem flocked to see the volumes of smoke from the Dutchmen's oven in casting in the salt, showing the novelty of the process in Staffordshire." He then mentions the red ware produced at Bradwell, and that a guinea apiece was obtained for tea-pots. He does not say how much the Crouch pieces went for. Dr. Aikin states that the Elers left because they found the Burslem manufacturers very inquisitive, and that they set up a manufactory near London. Remember that, between Aikin's time (1795) and the beginning of Crouch Ware

(1690), there was a lapse of 105 years, or the whole course of three generations of people of that period. His "old persons" must have been very old in his time, or very young in 1690, or, perhaps, not born at all in that interesting year! In a court of law this evidence would be called "hearsay," and inadmissible.

Let us examine it more closely. Aikin was a London M.D. with a literary penchant—in that sense, better known as the brother of



NO. II.—PUNCH BOWL OF CRICH BROWN WARE

HEIGHT, 7 IN.; DIAM., 11 IN.



NO. III.—POSSET POT OF CRICH BROWN WARE
HEIGHT, 9 IN. ; DIAM., 9 $\frac{1}{2}$ IN.

the famous Mrs. Barbauld. A speculative publisher named Stockdale conceived the idea of a book dealing with conspicuous places and industries round Manchester. He got a number of gentlemen at Manchester, Liverpool, Leeds, Sheffield, "The Potteries," etc., to send him details. Some signed their names, which are published; others declined to do so. The gentleman who wrote from Staffordshire was of the latter class—his name does not appear. Mr. Stockdale cast about for a comparatively cheap but able man to make a readable digest of the materials that he had gathered together. Dr. Aikin was selected. It was a physical impossibility for him to visit the places and check the information, in fact, he was not paid to do so; besides, those who sent in their reports were responsible for their truthfulness. But the book is written as if the author himself was cognisant of all and sundry that was stated therein. Why the persons who remained *incog.* did not like to publish their names does not appear, but, so far as Staffordshire was concerned, their identity is easily recognised. On the list of subscribers to the book

is the name of Thomas Wedgwood, probably Josiah's youngest son. He was a partner in the Wedgwood firm from 1790 to 1800, and became famous as the man who first suggested photography. He was a scientific man—the personal friend of Sir Humphrey Davy. There was nothing more likely than that Mr. Stockdale would apply to the foremost firm in "The Potteries" for the information he required. That would probably be about a year or so before publication, and the task would naturally devolve on the youngest and most scientific member of the firm.

In the book we have a learned essay on clays, which could only come from an expert. There is also the famous list of products attributed to Josiah Wedgwood, which then appeared for the first time in any publication. Where, then, are we landed? Why, back to Josiah's ancient witness—Steele!

The next man on our roll of fame is Mr. Samuel Parkes. In his *Chemical Catechism* (1806) he says: "This method of glazing earthenware with salt was introduced into England by two



NO. IV.—POSSET POT OF CRICH BROWN WARE
HEIGHT, 9 $\frac{1}{2}$ IN. ; DIAM., 9 $\frac{3}{4}$ IN.

Crouch Ware

brothers from Holland, of the name of Elers, about the year 1700. They settled in the neighbourhood of the Staffordshire potteries, and it is remarkable that the alarm occasioned by the fumes which spread over the country obliged them to leave it." This short extract is manifestly full of errors: 1. It was not earthenware but stoneware that was salt-glazed; 2. It was *not* into England but into Staffordshire that, it was ever alleged, Elers introduced Crouch ware; 3. It was *not* about 1700 but 1690 that they are said to have brought the salt-glaze secret; 4. It was *not* the "fumes" which caused their departure, but the discovery of their secrets by Astbury and Twyford. Here we have four errors in about as many lines. How can such a writer be accepted? He wrote eleven years after Aikin, whose mistakes he adopted and added to—writing, probably, from memory and without a reference afterwards for correction.

Ward (*History of Stoke*) says Parkes was a grocer at Stoke, failed in business, went to London and came out as a scientific chemist.

Next we have William Pitt, author of *The Agricultural Surveys of Staffordshire, Worcester-shire, etc.*, under the authority of the Board of Agriculture, in 1817. His reports were official and reliable, and yet he has been neglected by writers on the Crouch ware question. He gives instructive statistics regarding the counties, which show that he had taken considerable pains to get at the truth; he describes the Potteries, and gives Dr. Plot's account of clays, etc., which, he states, was admitted to be a faithful description, verified to some extent by numerous specimens of pottery that had been excavated in Burslem and preserved there. Some of those objects were glazed with salt, and bore the initials of W.M., W.R. and A.R., each surmounted by a crown. Some appeared to have been made of clay from the coal-pits called can-marl, and others of clay and pounded gritstone from Mole Cop, and well covered with salt-glaze. This last variety was called "Crouch ware," and proves that salt-glaze had then been introduced.

At page 420 is the following statement, which I copy *verbatim*, as it is really the most important and reliable evidence upon the subject. He says, "Many have been the conjectures respecting the introduction of this important acquisition to the Staffordshire potteries; some attributed it to the Dutchmen (Elers), who were supposed to have brought the art from Holland, and who built

a small manufactory at Bradwell, near Burslem, about the year 1690. Their claim to this honour, however, is rendered extremely questionable from the very improved state of the manufacture of Crouch ware at Burslem in the time of William and Mary, and Queen Anne, as well as the unfitness of their oven at Bradwell, from its small dimensions, for this manufacture. The foundation of this oven remained undisturbed until within the last twenty years (1802, *see post*), and, on minutely examining the ground about it, fragments of broken red china (*sic*) only could be found. It is, therefore, very probable that the excellent red clay found near the ancient oven of Bradwell, and the contiguity of coal and clays, induced these foreigners to fix upon that spot for the purpose of imitating the fine unglazed red china ware of the East, and specimens of these unglazed pieces are still in existence. These pieces, it is well known, were manufactured at Bradwell about the year 1690, and were there sold for a high price."

The next witness is Dr. Simeon Shaw. His statement about the accident at Stanley farm, whereby Palmer got the *hint*, in 1680, to make experiments and to discover the Crouch ware secret, has already been quoted in Part I.—as well as other statements of his. Dr. Shaw has drawn largely on Pitt, but he has some original research of his own: *e.g.*—That Thomas Miles, of Shelton, about 1685, mixed the whitish clay of Shelton with fine sand from Baddeley Edge, and produced a coarse white stone ware. This would be almost identical with the white clay of Derbyshire called Crouch clay—mentioned by Houghton, in 1692. Others followed (Shaw says), some glazed with lead ore and others with salt. He goes on to state, "These improvements caused attention to be given in reference to body glaze and workmanship by the Burslem manufacturers, and, in consequence, we find Crouch ware first made in 1690."

Dr. Shaw gives great credit to the Elers Brothers for the red ware production; but with regard to Crouch ware says, "Much hyperbole has been employed," so he "exercised care in making enquiry," and he found a Mr. Richard Broad, whose father had a property adjoining Bradwell; also, he made enquiry from the family of Marsh, who occupied then (1829) the Bradwell premises since Elers had left. He gathered that the Elers' oven was excavated by Mr. John Mountford, about 1802, who reported that it was quite unfitted for salt-glazing.

Dr. Shaw examined a man named Richard Lawton (79 years old), whose father had "probably" been employed by Elers, for he had learned the secret of their red ware. Lawton never heard his father say that Elers ever made any glazed ware at all. Another man gave Lawton the information that "Elers used only the red clay of Bradwell, and the ochre from Chesterton for their pottery."

Taking these historical facts into consideration, the evidence is simply overpowering that the Elers never made Crouch ware at all, and that the Staffordshire potters had wormed out the secret before the arrival of Elers Brothers at Bradwell Wood, near Burslem, about the year 1690.

therefore, that the one at South Kensington has a soft paste as well. The curious thing is, that all the Crich pieces now found, together with the fragments, are of "soft" material, exactly similar to the Nottingham piece, which is now figured here on account of that similarity and in other respects.

No. ii. is a punch bowl of undoubted brown Crich ware, obtained from Mr. Wake, of Fritchley, near Crich. He has long lived there. He obtained it from an old-established family of the neighbourhood. The bowl is marked with the names of "John Hogg and Sarah, His Wife, November 16th, 1732," and it has the same "lustrous glaze" of metallic hue attributed to



NO. V.—PIECE OF CRUCIBLE AND A PIECE OF MOTTLED BROWN SALT-GLAZE WARE FROM CRICH

The illustrations which accompany this "Part" are all "Crich Ware," saving the first one.

No. i. is a Nottingham jug of small size of brown ware, having the metallic or "lustrous" glaze usually attributed to Nottingham. It has a double shell, with perforations on the outer one in the way of decoration. That it is "Nottingham" is an assumption, because it is unmarked. It is, however, of the same size, colour, perforations, handling, and with the same circular bands round the neck as another specimen in the Victoria and Albert Museum, South Kensington, which is marked "Notts., 1703." The only drawback to its identification is that the paste is comparatively soft—the Nottingham ware has always been held to be hard. There can be no doubt, however, of the other characteristics being identical on both pieces, and it is assumed,

Nottingham ware. Observe the four welts of beadings, just below the date and names, also the deeper bands around the moulded base. These were characteristic markings of the period, evidently, with all the potters who made this peculiar brown ware.

No. iii. is a posset pot, dated 1739, of the same lustrous brown ware, which was obtained from a neighbouring family. Observe the beaded circular lines again, but at a different place on the pot; the "flowering" scratched in on the upper half, and the peculiar upright lines crossed by diagonal ones on the lower half. Attention should be given, too, to the handling, which is peculiar to the period—with the "nipped" features at the lower portion attached to the vessel. More of this anon.

No. iv. is another Crich posset pot obtained

Crouch Ware



NO. VI.—THREE BROKEN PIECES OF SALT-GLAZE SAGGERS FROM CRICH
HEIGHT OF EACH, $7\frac{1}{2}$ IN.; DIAM. OF BOLES, $2\frac{1}{2}$ IN.

from a Crich family with the same tradition, that "it came down," etc. Traditions are not always to be relied upon, but what are we to say when the same facts accumulate one on top of the other?

This one has the same beautiful brown glaze, which shines and even sparkles in the sun. It is dated 1777, and has the remains of two initials, evidently I.H., on the spout, which is, unfortunately, broken. Behind the spout there is a peculiarity: the rim and side of the pot corresponding to the spout, are filled with perforations (small holes), to form a kind of sieve in order to retain certain ingredients of the "posset" which the vessel contained, when it was being poured out.

The curvilinear lines have now disappeared, save one around the swell of the body, and it is studded with beaded work. Also, a similar one appears on the base. The shape of the handles has also been altered, and the "nipped" form at the lower extremity has gone. The "flowering," in lines on the body, has been improved by having a kind of cogged or serrated wheel applied to the pot when in a soft state.

No. v. consists of two interesting fragments found recently at the Crich old Pothouse refuse heap.

The piece on the left (the smaller one) is the bottom of a crucible; the diameter of the base is $4\frac{3}{4}$ ins., the height would probably be about

8 or 9 ins., but that is a guess. It is made of the coarse siliceous clay usually employed for that purpose. The body is a yellowish white colour, and this fortunate "find" confirms the tradition already mentioned, that crucibles were made at Crich for the use of the Bank of England, which was incorporated first of all in 1694.

A light is also cast on the statement made by John Houghton in 1693, that "Crouch clay" was used at Nottingham for making glass pots, which were really a larger kind of crucible; that is, assuming that the word "Crouch" is derived from the seventeenth century name of Crich—which was Caruch or Cruche, and mutated into "Crouch" by Houghton.

The fragment on the right is also exceedingly interesting; it may be part of a "bellarmine" or not. At all events, it is a piece of brown salt-glaze ware, singularly mottled or "freckled," which was so characteristic of the Dwight bellarmines, and of the Elizabethan jug figured by Professor Church in his *Handbook of English Earthenware*. All the early salt-glaze brown ware seems to have had this peculiar mottled or freckled appearance, more or less similar to the piece now figured. Allusion was made to this in the concluding sentences of the previous article, namely, that the potters of Burslem, in the first and second decades of the eighteenth century, made "freckled" ware, which might possibly be salt-glaze, and similar to that which is now illustrated.



NO. VII.—TWELVE FRAGMENTS OF SALT-GLAZE WARE FOUND AT CRICH

There is nothing to disprove such an idea, and the assumption is a fair one to make under the circumstances.

No. vi. This is a photograph of three pieces (among a great many more) of broken saggers found at the old Crich Potworks. They are covered with salt-glaze heaped up, as it were, in masses, for they seem to have been used repeatedly before being broken. The glaze is found covering the inside of the holes and all round the edges. The holes, of course, were intended for the fumes from the vitrified salt (Chloride of Sodium) to penetrate to the biscuit ware placed inside of these sagger walls, for they seem to have been of a flat form, placed on edge to constitute a kind of box, in order to contain the pieces of ware; that is very like the plan which is described by Dr. Plot, in his *History of Staffordshire* (1686), as being the mode adopted by the Staffordshire potters of his time. He calls them "Shragers,"

and they were single pieces of old pots placed loosely round the new ware when fired.

The Saggers, now figured, were made of the coarsest material—common brick-earth, and even pieces of slag and stones were embodied in them. The singular aspect presented by these Saggers will show that the old Crich potters were very much in earnest with their work.

No. vii. is the representation of twelve fragments found, amongst others, in August, 1904, at the old Crich Potworks' waste-heap.

In closing this short sketch it is only my duty and pleasure to acknowledge my obligation to Mr. Burton (Messrs. Burton & Dyson, solicitors, Gainsborough) for permission to explore the site of the old Crich Potworks. Also, I must acknowledge the very valuable advice and assistance given so freely to me by Mr. F. L. Alcock, of Birmingham; Mr. Percy W. L. Adams, of Wolstanton; and Mr. M. Salt and his sons, of Buxton.





LADY HAMILTON ("SENSIBILITY")
BY GEORGE ROMNEY.

By kind permission of the owner, Lord Burton.



PORCELAIN

Old Copenhagen Porcelain

Part I.

By E. Reuter

IN the history of European porcelain factories which sprang up in rapid succession in various centres, as Böttcher's great secret was gradually spread abroad by the workers of the Meissen Factory, the ware produced at Copenhagen deserves an important page. Böttcher's discovery of genuine porcelain earth was made in 1709. As early as 1718 a factory was opened in Vienna; Höchst followed in 1740, Berlin in 1750. In the early forties hard paste porcelain was first manufactured in England at the Bow, Chelsea, Derby, and Worcester works, the secret having probably been divulged by German potters. Fürstenberg, Baden, and Zürich soon produced their own porcelain, and in 1769 Sèvres changed its former material, the pâte tendre, for hard porcelain.

Denmark did not fall behind the other countries of Europe as regards her enthusiasm for the new dainty ware, or attempts at starting her own manufacture of porcelain. King Frederick V. (1746-1766) was infected by the craze for Dresden or Meissen porcelain, which was the fashion at all the courts during the latter half of the eighteenth century. He bought considerable quantities, and attempted again and again to manufacture the ware

by inducing workmen from Saxony to enter his service at the works he had built near the Royal Castle in Copenhagen.

Several Danish manufacturers of faience also tried to make real porcelain, for some time without success, though kaolin was found in Denmark proper, on the island of Bornholm in the Baltic Sea, in the year 1755. The first royal attempts were made by Saxon workers, but definite results were only achieved when Louis Fournier, a Frenchman, was called to Denmark to manage the Royal factory near the Blue Tower, Christianshavn; but Fournier had no knowledge of manipulating the genuine porcelain earth, and the pieces produced between 1760 and 1766 were consequently of the same nature as the soft porcelain (pâte tendre) of Sèvres, which had never been produced at the German manufactories.

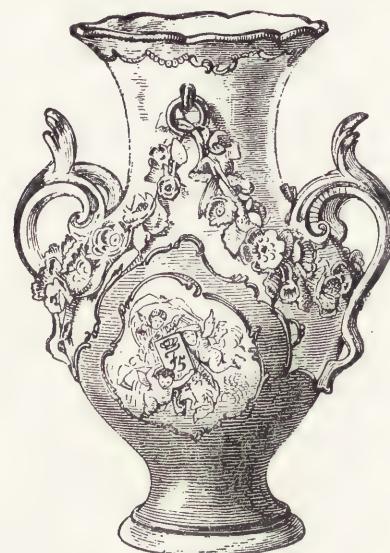
The whole style of the old Danish porcelain approaches that of the old Sèvres. Fournier had the help of the best Danish artists, and Wiedewelt, the famous Danish sculptor, did wonders for the small factory. His contemporaries speak highly of the beautiful services he designed, but, unfortunately, only a few pieces of Fournier's works are still in existence. Rosenborg Castle, in Copenhagen.



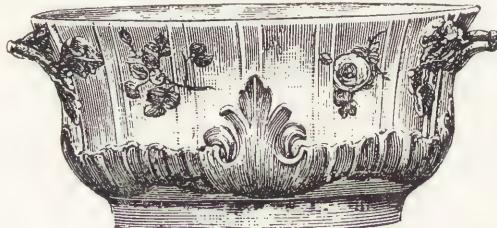
TUREEN FROM THE EARLIEST PERIOD



TWO VASES BY LOUIS FOURNIER



the chronologically arranged collection of the Danish kings, contains all the porcelain that has been in their possession through several generations, and presents a fine collection of old Danish porcelain. The Fournier period is represented by seven pieces, beautifully decorated, one of them,



BOWL BY LOUIS FOURNIER ROSENBORG CASTLE

belonging to the same service as the plate here illustrated, is private property. The edge is modelled like basket work, and painted green; in places the white porcelain is left, and painted with fine delicate bouquets of flowers, as is also the centre. The two most magnificent pieces are two vases, in rich and most interesting Rococo style, belonging to Count Moltke, of Bregentved. All the works from the little Royal factory had the King's initial-

F

F

as trade mark. This trade mark has often been

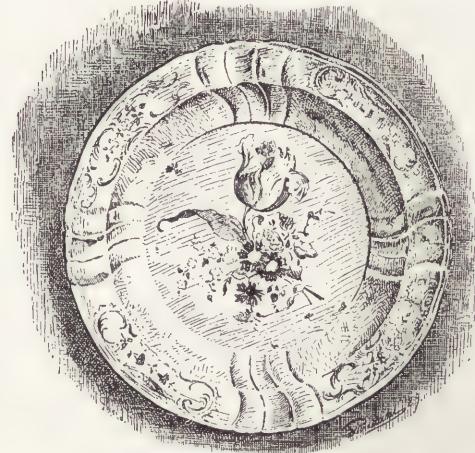
mistaken for the mark of the Brunswick factory, Fürstenberg.

After the death of Frederick V., its chief supporter, the interest in making porcelain was on the decline.

The new court closed the factory; Fournier returned to France—too much money had been spent, and the results were not good enough to make it a payable concern. This indifference of the Royal court towards the Danish art industry was not of long duration. The

Dowager Queen Juliane Marie did not forget the hobby of her royal consort, and, after the coup d'état in 1772, she used her influence to protect the men who once again tried to revive the art of producing Danish porcelain. Her support was of the greatest value.

It was a clever and energetic Dane, Franz Heinrich Müller, who conceived the idea of carrying to a successful issue the somewhat risky undertaking, in which the Danish court had failed. As early as 1772 he presented the Government with pieces of real porcelain, which he had produced, and asked for official support. The Government gave him permission to use Fournier's kilns, but as these were meant for red heat firing (*petit feu*), they were of no use to him. His



DISH FROM EARLIEST PERIOD COPENHAGEN MUSEUM

Old Copenhagen Porcelain

material required white heat (grand feu). Through the intervention of the Dowager Queen and her younger son, Müller got money to erect new kilns. His first attempts being attended with success, he tried in 1774 to form a company under the name of Dansk Porcellænsfabrik, the shares of which were offered to the public. However, the people

the Dowager Queen, should be three wavy lines—



representing Denmark's three waterways, viz.: Oresund and the two belts: Storebelt, between



SERVICE MADE FOR FREDERICK V. AND JULIANE MARIE

took but slight interest in the affair, and few shares were taken up. Only after the heir-apparent, Prince Frederick, had given his help and protection, did Müller succeed in forming a company with a monopoly to manufacture porcelain in Denmark and Norway, for the term of fifty years.

The first company's meeting was held on the 1st of May, 1775. It was decided that the trade mark of the factory, according to the proposal of

Sjælland and Fyen; Lillebelt, between Fyen and Jutland. With this trade mark the factory (den Danske Porcellænsfabrik) worked its way up and gained a position by the side of the other European factories. In 1779 its financial position became somewhat critical, and the court had to step in. The King paid its debt, and took entire charge of it under the name of "Den Kongelige Porcellænsfabrik"—the Royal Porcelain Manufactory—



DISH, BOWL, CUSTARD CUP, DECORATED WITH SPRAYS OF FLOWERS ON WHITE GROUND,
WITH EDGES IN GREEN



THE PLATES ON EITHER SIDE MADE FOR QUEEN JULIANE MARIE



VASES AND BOWLS IN BLUE AND WHITE, DANISH PATTERN
FLUTED AND IN THE OLD DANISH PATTERN

THE BOWL IS



OLD COPENHAGEN VASES

THE SMALL VASE HAS A PORTRAIT OF CHRISTIAN VII.
THE LION VASE SHOWS THE MONOGRAM OF JULIANE MARIE



DISHES, ETC., FROM THE FLORA DANICA SERVICE

Old Copenhagen Porcelain

a name preserved to the present day, though the factory has again passed into private hands.

Müller gave his whole life and energy to the work. He had to do everything himself; he could get no help from outside. Great care was taken to guard the factory secrets. When Müller in 1776 travelled in Germany, he found the great porcelain works at Fürstenberg, Meissen, Berlin closed to him, although he travelled under an assumed name. Thus the suspicious Dane was under supervision, for showing too great an interest in porcelain-making. Two French counts, de Piles and Boisgelin, who subsequently paid a visit to the Danish factory, admired him, and not without cause, for he, alone and by his own light (*par ses seules lumières*), had succeeded in producing this beautiful ware. Of course his scientific education in chemistry and other subjects came to his support. He himself invented the

method which enabled him to produce genuine porcelain earth. His first attempts were made with kaolin from Bornholm, but he soon found out that this ware was liable to lose its shape in the burning; moreover, the material was of a greyish-blue tint, not very transparent, more like the old Japanese porcelain. He therefore mixed his own clay with kaolin from Limoges, and the result was good, and came up to his expectations.

And now he spent his whole life in chemical attempts. He prepared the glazes himself, found the proper method of firing, and made the colours used in the factory. With ups and downs he fought his way through all difficulties, and succeeded in his undertaking. He gave most attention to the beautiful and useful colours. The blue colour he invented was perfect, and both the green and the purple were his own inventions, and much praised.

(To be continued.)



SERVICE MADE FOR FREDERICK V. AND JULIANE MARIE



Old Violins and Musical Instruments

The Viols

Part II.

By Arnold Dolmetsch

THE ideals of the French *Viola da Gamba* players were different from the English, though in no way inferior. They did not care so much for divisions, but preferred the Preludes, Fugues, and dance-measures such as Chaconnes, Allemandes, Courantes, Sarabandes, Gigues and Menuets, of which they formed these admirable suites which served as models to John Sebastian Bach.

So full of beauty and expression are their melodies, and enhanced by harmonies so rich and daring, that the modern musician, who still believes harmony to be a latter-day science, could not help feeling bewildered at first by this music.

Characteristic pieces, little tone poems with attractive titles, such as "La Plainte," "La Mignonne," "La Trompette," "Le Papillon," were also much in vogue in France.

Among the most famous composers of the French school we find Mr. de Ste. Colombe, credited by Jean Rousseau with the addition of a seventh string to the Viol, an assertion disproved, however, by Domenichino's *St. Cecilia*; Marin Marais, who composed an immense number of most valuable pieces, between 1695 and 1730, the two Forquerays, father and son, who carried virtuosity to its utmost limits; and



LADY PLAYING THE VIOLA DA GAMBA
PICTURE BY NETSCHER IN THE MUSÉE DU LOUVRE

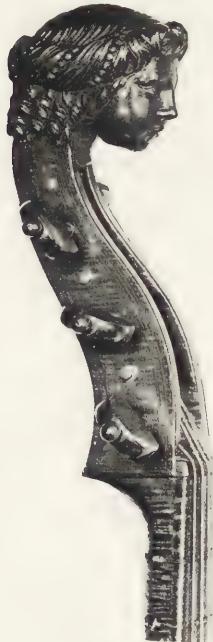
The Viols



LYRA-VIOL
GEORGE MILLER, LONDON, 1669



RICHARD MEARES
LONDON, 1669



BARAK NORMAN
LONDON, 1713



JACOBUS STAINER
IN ABSAM, 1659

De Caix d' Hervelois, remarkable for his grace and charm.

We possess some excellent Suites by Augusto Kühnel, 1690, Johann Schenck, and other German composers in which the possibilities afforded by the Viol for playing chords are so skilfully used that an accompaniment is hardly needed. Georg Philip Telemann, Bach's contemporary and rival, wrote numerous fine sonatas in the melodic style, with a figured bass for accompaniment on the Harpsichord.

Johann Sebastian Bach gave many important parts to the Viola da Gamba, principally in his religious music; foremost among these is the glorious obbligato in "Komm Süsses Kreuz," one of the most touching airs in the St. Matthew Passion. This song is now generally omitted in performance, on account of the difficulty of procuring a competent Violist. Bach also wrote three beautiful Sonatas for the Viola da Gamba and Harpsichord, which, however, are not at present appreciated as they deserve, for they sound ineffective as usually played upon a Violoncello and Pianoforte, neither instrument being able to do justice to the music.

THE ARCHIVIOLE DA LIRA.

In Italy, towards the end of the sixteenth century, an interesting viol was evolved, called "Archiviole da Lira." It had from eight to fourteen strings tuned at

small intervals from one another. The top of its bridge being a segment of a large circle, four or five strings could easily be bowed together, and a full harmony produced, which rendered this Viol of great value in accompaniments. It attained some popularity in Germany besides its native country. But in England it became re-simplified under the name of Lyra-Viol.

THE LYRA-VIOL.

In size somewhat less than a Division Viol and strung with thinner strings, the Lyra-Viol had various tunings based upon the intervals of a major or minor common chord, the chief among them being called "Harp-way-sharp and Harp-way-flat." Its music was written in tablature, like that of the lute, to avoid confusing the player with the changes in tuning. In fact, although much used by itself, or with one or two more lyras, it was frequently played in consort with lutes of various kinds. In the British Museum is preserved a precious manuscript containing no less than one hundred suites of pieces for two Lyras and Theorboe, by John Jenkins, c. 1630.

The word Lyra is often found as "Leero," "Lero," and in other shortened and corrupted forms.

THE VIOLA D'AMORE.

There is in my mind a connection between the Lyra-Viol and the Viola d'Amore, but I cannot clearly



ST. CECILIA PLAYING UPON A SEVEN-STRINGED VIOLA DA GAMBA
PICTURE BY DOMENICHINO IN THE MUSÉE DU LOUVRE, PARIS
5 FT. 6 IN. BY 3 FT. 6 IN.

The Viols



BLIND-FOLDED CUPID,
BY C. A. TESTORE,
MILAN, 1736

ANGEL, GERMAN
MAKER, ab. 1740

“BLACKAMOOR,”
VIENNESE, ab. 1760

THREE VIOLA D'AMORE HEADS

trace it. According to Jean Rousseau, the English did *partly* string some of their viols with brass wire, and a “Viole d'Amour” strung with wire instead of gut was known in his time. Its tone had a pretty silvery ring, but Rousseau is right when he asserts that metal strings produce a wretched effect under the bow. Some unknown ingenious person succeeded in combining the advantages of both gut and wire strings. The viol was provided with a set of each kind, so that, the gut strings being played upon in the usual way, the wire strings would vibrate in sympathy with them, though untouched by either bow or finger. This, of course, can only happen when the note played is in tune with one of the wire strings or some of its lower harmonics, according to the well-known law of sympathetic vibrations.

Attached to pins fixed either to the lower part of the ribs or to a block glued to the belly under the

tail-piece, the sympathetic strings, six or seven in number, pass through little holes in the bridge, through a hollowed space under the finger-board and over a little nut placed at their point of exit at the end of the neck. From there they thread their way to the tuning pins placed at the further end of a much-elongated peg box.

The sympathetic strings do not increase the volume of tone. The older makers did not waste their time in trying to give more power to an instrument that had enough already to make itself well heard. They knew that quantity is by nature antagonistic to quality. In point of fact the wire strings, by their pressure on the sound-board, veil the tone somewhat. But they produce a delightful resonance, almost ethereal in quality, which renders the instrument most effective for the performance of suitable solo music.



VIOLA D'AMORE, BY CARLO
ANTONIO TESTORE, MILAN, 1736
LENGTH, 2 FT. 8 IN.

VIOLA D'AMORE,
TYROLESE, ABOUT 1720
LENGTH, 2 FT. 6 IN.

VIOLA
DA GAMBA
BOW

TREBLE VIOL
OR VIOLA
D'AMORE BOW

Whether the name Viola d'Amore is an allusion to the sympathy between the two sets of strings, or to the amorous quality of the tone, or simply a corruption of Viola da More (the viol of the Moor), remains an open question. The makers themselves were not agreed on the point, if we may judge from the symbolism of the figures with which they decorated their Viols d'Amore. Some have a winged angel's head, some a Cupid blindfolded, others a blackamoor.

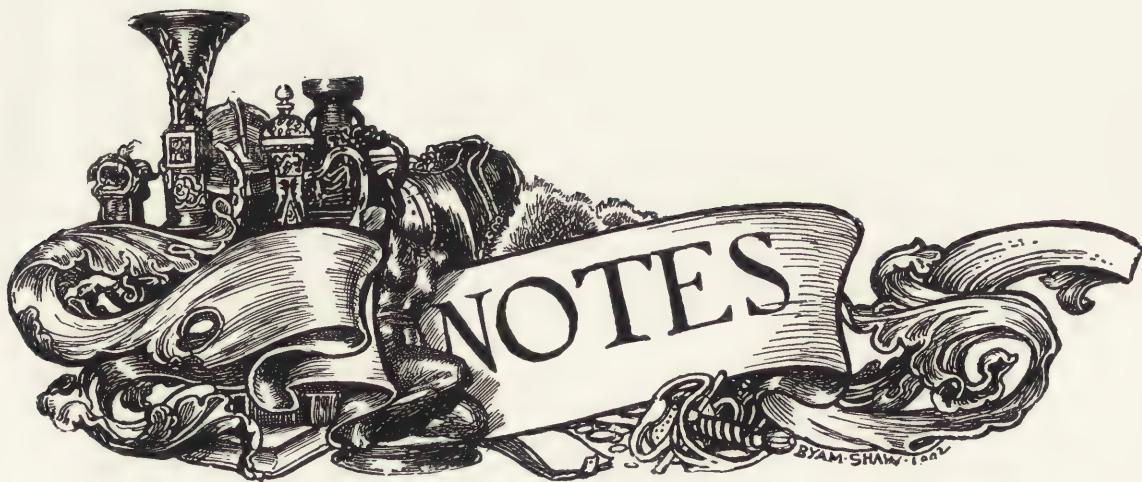
Whatever its origin, the Viol d'Amore proved quite a sensational novelty when Attilio Ariosti came to London and gave performances upon it in 1716.

Delicate and refined, his genius suited the nature of the instrument to perfection, and his six sonatas for the Viola d'Amore are our most precious compositions for that instrument. But one must not forget that Bach used it frequently in his cantatas and chamber music, and mention must be made of an exquisite concerto by Antonio Vivaldi for Viola d'Amore and lute accompanied by muted violins and a figured bass. Should this bass happen to be discreetly performed upon a sweet old organ, the effect of the whole composition is a dream of loveliness such as is never to be forgotten if once heard.





LADY HAMILTON ("THE SPINSTRESS")
BY GEORGE ROMNEY.



THE Kingston brooch, which forms the subject of the present note, is so named from its having been found during the excavations, carried out under the able direction of the Rev. Bryan Faussett during the period 1767-1773, in one of the graves on Kingston Down. Kingston Down, in Kent, in the neighbourhood of Canterbury, was peculiarly rich in tumuli, which were scattered upon a somewhat conical hill in its vicinity.

The Rev. Bryan Faussett excavated some 308 graves, all of which were carefully examined, and it was on August 5th, 1771, that the grave

No. 205 was entered, which yielded the rich treasure here depicted.

The tumulus was of about middle size, whilst the grave itself was much larger than usual, measuring 10 ft. long, 8 ft. broad, and 6 ft. deep. The coffin which enclosed the remains was heavily clamped and riveted with iron, and appeared somewhat charred, whilst the bones, probably those of a woman, were much decayed. In addition to the great brooch there was also found a small gold amulet, together with a fine glass drinking vessel.

The Kingston brooch weighs 6 oz. 5 dwts. 18 grs.,



THE KINGSTON BROOCH



measures $3\frac{1}{2}$ ins. in diameter and $\frac{1}{4}$ in. in thickness, and is formed of almost pure gold, and both the workmanship and materials are doubtless of native origin. The front is decorated in a somewhat geometrical manner, the design consisting of four main compartments, each containing a small flat umbo, whilst in the centre of the whole is a large umbo or boss.

The concentric circles which surround the central umbo are treated alternately in colour and worked gold, the outermost and innermost being in colour. The outer circle consists of thin plates of polished garnet, set within plain gold lines, the potents and counterpotents being of opaque pale blue enamel; the second circle is of golden compartments, each containing objects resembling enwreathed snakes, whilst between each such compartment is a small lozenge containing a garnet plate; the third circle is entirely of garnet; whilst the fourth circle is similar in design to the second, but the potents are reversed. The innermost circle corresponds closely to the first, omitting, however, the counterpotents. The central boss is surrounded with a white band, which appears to have originally been formed of mother-of-pearl, but this is now so oxidized as to render this conclusion uncertain. The umbo itself is tripartite in design, having three compartments containing blue enamel potents upon a garnet ground; whilst the central "triskele" is formed entirely of garnets.

The flat lateral bosses are of garnet, whilst the potents, counterpotents, and triangles are of blue enamel, the central portion being apparently of mother-of-pearl, surmounted by a garnet point.

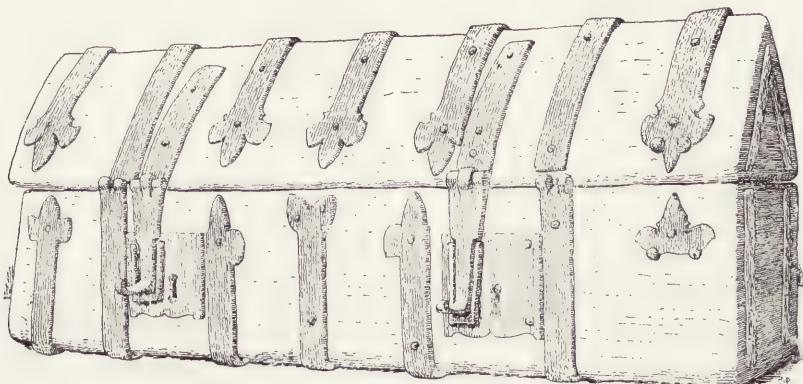
The reverse of the brooch, which is entirely of gold, bears a bronze pin, the base of which was inlaid with garnets. Round the attachment of

the pin is an object resembling a double-headed snake, whilst the clip for retaining the point of the pin is formed of a reptile's head, very similar in execution to the termination of King Alfred's jewel, which is probably of about the same period. There is also upon the reverse a small gold loop, doubtless for the purpose of attachment to the dress, perchance by means of a small chain.

This magnificent fibula is, without doubt, the finest example of Anglo-Saxon workmanship extant, and is the chief glory of the Liverpool Museum, which contains in the Mayer gallery the entire collection of Anglo-Saxon remains excavated in Kent by the Rev. Bryan Faussett.

We are permitted to publish this beautiful object by the kind permission of the Director of the Museum, Dr. H. O. Forbes.

THIS ancient chest is not only interesting for the character of its metal-work and for the date of its manufacture, but for the remarkable history of the saint, the **The Reliquary of St. Bertulf of Harlebeke** remnant of whose remains repose within it. From the date of his death, somewhere about the end of the seventh century, like many another saint of the early middle ages, he travelled about from place to place, fleeing from Norman barbarians or the sly machinations of religious thieves in search of relics—our King Athelstane made a bid for him—until he settled down for a time at Harlebeke by Courtrai. From here, however, the greater part of him was carried off and deposited in a chasse in St. Pierre, at Ghent, only to be destroyed in a rising of the Gueux. What remained of him at Harlebeke—his feet appropriately—is all that is left of him anywhere, and they repose in this chest, which was made for them in 1402.



THE RELIQUARY OF ST. BERTULF OF HARLEBEKE

Notes



NO. I.—PORTRAIT OF A CHILD ATTRIBUTED TO WYBRAND DE GEEST
RIJKS MUSEUM, AMSTERDAM

It is from the golfer's point of view that I am personally interested in the two pictures here reproduced. It has long been a moot point whether golf had its origin in the low countries or in Scotland. The Dutch were an artistic nation, and the pictorial evidence is in their favour. Scotland, on the other hand, can produce documentary proofs that date from 1457, when a stern Parliament decreed that "the fut ball and golf be utterly cryit dune." These two pictures throw no further light on the origins of the game, but they prove that golf in some form still possessed a vogue in seventeenth century Holland. The players here are delightful in their quaint costumes, and are charming in their simple childishness. These may be only toy clubs and balls, but the club is essentially the forbear of the modern type, and I think that in Vardon's hands it would prove a redoubtable weapon still. The ball also is of peculiar interest, for it is obviously the sewn ball stuffed with feathers that was used in Scotland till the invention, a few decades ago, of the gutta-percha variety.

A Question
of Golf
and Criticism

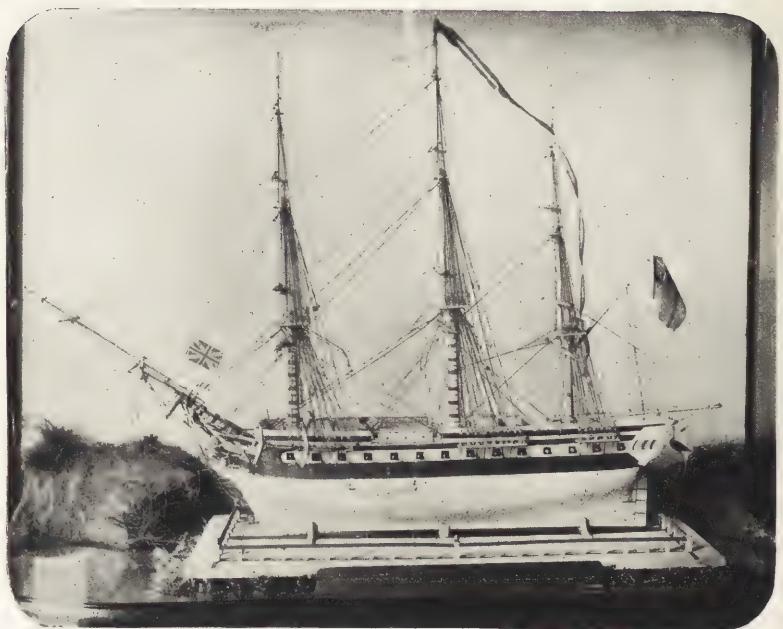
Mr. Horace Hutchinson speaks of the feather ball as "obsolete as the flint arrow-head," but it is interesting to note that in 1618—the period of our portraits—King James VI. placed a prohibitive tariff on the import of these feather balls. A writer of the period complains that "no small quantitie of gold and silver is transported yearlie out of His Hienes' kingdome of Scotland for bying of Golf ballis." History does not relate whether Holland retaliated in a similar way with regard to Scotch clubs, but a poem of the time by Bredero mentions the use in Holland of the feather ball and the "Schotse klik," or Scottish cleek. Perhaps the survival of golf in Scotland and its total disappearance from Holland should be advanced as another argument in favour of Mr. Chamberlain's fiscal policy.

From the connoisseur's point of view the pictures are of no less interest. No. i. is in the Rijks Museum at Amsterdam, where it is catalogued as "*Portret van een meisje*," and is attributed (toogeschreven) to Wybrand de Geest. When this portrait came to my notice recently, it caused immediate recollection of a companion picture (No. ii.), which I ultimately traced to the collection



NO. II.—PORTRAIT OF A CHILD ATTRIBUTED TO ALBERT CUYP
FROM THE HUYBRECHTS COLLECTION

of M. Huybrechts, at Antwerp. At the dispersal of the Huybrechts collection in 1902 this picture, catalogued under the name of Albert Cuyp, was sold for 8,000 francs. Now there is not the shadow of a shade of doubt that these pictures came from one and the same studio. Apart from the obvious similarity of technique, it will be seen that the pose of the figures, the zig-zag pattern on club-head, dress and floor, the style of costume with the lace collar and cuffs, and pointed tags, all bear the closest resemblance. Moreover, the common origin is placed still further beyond conjecture by the fact that both portraits are dated "Anno 1631." In the Rijks Museum are thirteen accepted pictures by De Geest, and the authorities should therefore be in a position to judge of the authenticity of a fourteenth. Unfortunately, the "attributed to" of a museum may be either a modest way of expressing expert conviction of genuineness, or, on the other hand, a polite statement of disbelief in the judgement of a predecessor or of a donor. The two pictures



MODEL OF A FRENCH FRIGATE

FISHMONGERS' COMPANY

undoubtedly have the self-same origin, and certainly the attribution to De Geest seems more plausible than that to Cuyp. Perhaps some reader of *THE CONNOISSEUR*, who can speak with authority on Dutch paintings, may throw further light on a point of interest in the pictorial history of the royal game.—MARTIN HARDIE.



SIR WILLIAM WALWORTH'S PALL

FISHMONGERS' COMPANY

Notes



LONDON BRIDGE CHAIR
FISHMONGERS' COMPANY

THE Model of a French Frigate was built at the commencement of the last century by French naval prisoners of war then confined in the prison at Lewes. The frames, planking, decks, masts and yards are all manufactured from the mutton bones of their rations ; this material must have been well selected and most carefully prepared, as its present appearance is almost as fine a grain as ivory. This curiosity was presented to the Company by John Hall, Esq., Warden, December 13th, 1888.

The Pall was used at the funeral of the renowned Sir William Walworth, Knight, Fishmonger, and Lord Mayor of London in the reign of Richard II., 1381.

Notes on Subjects
in the Fishmongers'
Company's
Collection

On the stone seat of *London Bridge chair* is the following inscription :—

"I am part of the first stone that was put down for the foundation of old London Bridge, in June, 1176, by a priest named Peter, who was Vicar of Colchurch, and I remained there undisturbed, safe on the same old oak piles this chair is made from, till the Rev. John William Jolliffe, Curate of Colmer, Hamps., took me up in July, 1830, when clearing away the old bridge after new London Bridge was completed."

The Dagger.—“With this dagger Sir William Walworth, Lord Mayor of London, Citizen and Fishmonger, slew the rebel, Watt Tyler, in Smithfield.

“Reign, Richard II., A.D. 1381.”

It is also curious to note the *wooden* statue of Walworth, painted, which stands in the entrance lobby of Fishmongers' Hall, as the figure, life-size, resembling a sculpture, holds a golden dagger.



SIR WILLIAM WALWORTH'S DAGGER
FISHMONGERS' COMPANY



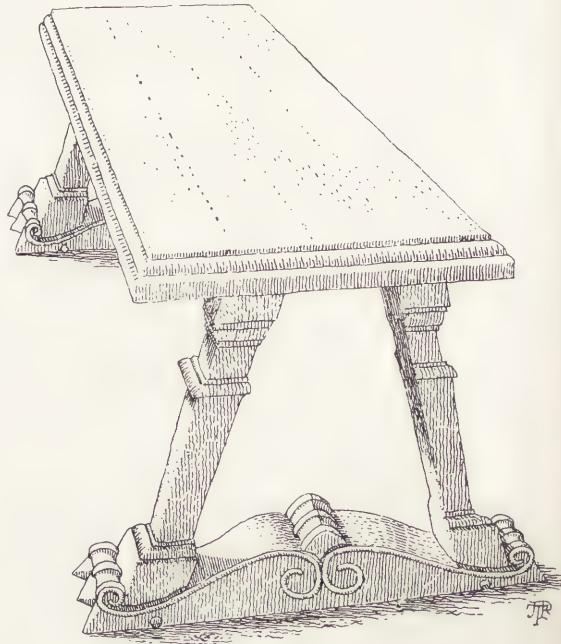
A BARTMAN, FOUND IN THE LONDON STEEL-YARD

THIS specimen of a Bartman—generally called in England either a Bellarmine or a grey-beard—is interesting, as having been unearthed during the excavations made for the **A London Bartman** Cannon Street Railway Station on the site of the ancient Steel-yard. This place was the residence and factory of the German merchants of the Hanseatic League, who, according to Stow, were permitted therein to keep a shop for the sale of Rhine wines and other German commodities, and whose gardens were, in consequence, much frequented by the London citizens. These bartmans were principally made at Fretchen, whence they were imported to England in large quantities, until Dwight, at his Fulham Pottery, began to imitate them. At Fretchen the bearded head was supposed to be a likeness of Charlemagne, but in England it was thought to represent, in an intentionally uncomplimentary manner, the face of Cardinal Bellarmine, who played an important part in the affairs of the Low Countries at the time of the Reformation. The medallions with which the sides of these Fretchen bartmans were decorated were at first merely impressions of coins,

sometimes ancient ones found in the neighbourhood, for which, later on, shields of arms were substituted. The arms impressed on the three sides of this example seem to have borne on the shield three lions passant, but these are carelessly formed, so that one of the lions shown on the shield, of which we give an enlarged drawing, seems to be rampant guardant. The field appears to be semée of something, and the supporters to have been lions rampant; the whole is ensigned with a royal crown.

This bartman measures $7\frac{1}{2}$ ins. in height and 6 in diameter across the belly.

THIS fine oak bench still serves the useful purpose in the Hall of Abbot's Hospital, at Guildford, for which it was designed. **A Jacobean Bench** This Hospital was founded by Archbishop Abbot, in 1619; but neither the building nor the furniture it contains, of which this bench is an example, display to any marked degree the Puritanic simplicity for which the Archbishop was notorious, but rather the wealth for which he and his brother, who was Lord Mayor of London, were equally famous. In the same dining hall is also a very fine table standing on two fluted Ionic baluster-shaped legs, to which this bench was an adjunct.



OAK BENCH IN ABBOT'S HOSPITAL, GUILDFORD

Forthcoming Books

NOTWITHSTANDING the many books published this year on furniture, yet another one is shortly

to appear. It is entitled *English Furniture*, by F. S. Robinson, and will form a volume in Messrs. Methuen's "Connoisseur Library."

English Furniture By F. S. Robinson
The author claims that this is the only book on the subject covering the entire period down to the beginning of the nineteenth century. Written from the collector's point of view, but not without due reference to history, it deals concisely with those early and sparsely represented ages which are the peculiar field of the speculative archæologist. From the sixteenth century and onwards it is illustrated with 300 examples of every kind of furniture. Previous writers having relied largely upon the pattern books of Chippendale and others, it has been thought better to give in the collotypes and photogravure of the present work nothing but reproductions, from many collections, of actual existing objects.

NEARLY ten years ago Messrs. Bell issued a *Life of Richard Cosway*, the success of which was proved

Richard Cosway, R.A. By G. C. Williamson
by the fact that it went out of print almost immediately after publication. The whole work has now been re-written, corrected, and compared with recently discovered sources of information. There will be nearly 100 illustrations, and an appendix containing a list of pictures exhibited at the Royal Academy, and other lists of interest to collectors.

A book which is an attempt to present a connected account of the lives of some of those women whose beauty caused them to play a conspicuous part in the annals of their day, or whose position has made that beauty more famous, from the pen of Mrs. Steuart Erskine, is to be published by Messrs. Bell in October. Printed at the Chiswick Press, the interest of the work will be enhanced by a series of authentic portraits reproduced in photogravure from paintings and mezzotints by the great masters.

Beautiful Women in History and Art By Mrs. Steuart Erskine

THOUGH the popularity of the work of Kate Greenaway is not so great as at one time, there is

Kate Greenaway By M. H. Spielmann and G. S. Layard
little doubt that many will await with interest the publication of her life by Messrs. A. and C. Black, from the pens of Mr. Spielmann and Mr. Layard. The earlier chapters of

Kate Greenaway's life present what is perhaps one of the most remarkable studies of a child's mind to be found in English literature. Her long and intimate friendship with Ruskin, and the letters written each to each, provide chapters of singular charm and brightness. Some fifty of Ruskin's most characteristic letters, hitherto unpublished, reveal the author at his liveliest and best—frequently amusing and playful, sometimes pathetic, always interesting. The illustrations—a leading feature of the book—are profuse, and with the exception of a few, they have been hitherto unpublished, and are therefore unknown to the public. There are 51 coloured plates, and numerous line illustrations in the text.

The Lace Book is the title of a work shortly to be issued by Messrs. Chapman & Hall, by N. Hud-

The Lace Book By N. Hudson Moore
son Moore, author of *The Old China Book* and *The Old Furniture Book*.

It claims to be a history of lace from the earliest times, and is divided into five parts, dealing respectively with the growth of lace, Italian lace, French and Spanish laces, and English and Irish laces. In the introductory part, the author traces the whole history of lace manufacture in all countries in an exhaustive manner, and gives full details of the different styles of lace of the various periods. The illustrations are an important feature. Besides reproductions of every imaginable style of lace work, there are many illustrations of notable personages of history wearing robes and garments which exhibit some remarkable lace of their period.

THE famous collection of pictures of Lord and Lady Wantage, at 2, Onslow Gardens, London,

The Wantage Collection
and Lockinge House, Bucks., form the subject of a handsome work shortly to be issued by Messrs. G. Bell & Sons. The plates will be in collotype and only 100 copies will be printed, 25 of which will be on Japanese vellum.

The Connoisseur

TWO new volumes in Messrs. Duckworth's "Library of Art" are announced for publication in October. *Pisanello*, by G. F. Hill, with 65 illustrations, and *Constable*, by M. Sturge Henderson, with 48 illustrations. The same firm are publishing in their "Popular Library" small volumes on *Raphael*, *Holbein*, and the *English Water-Colour Painters*, each volume being embellished with 50 illustrations.

THE need of a reliable and at the same time inexpensive *Life of Gainsborough* has long been

Thomas
Gainsborough
By
W. B. Boulton

felt, and it is hoped that the work shortly to be issued by Messrs. Methuen will make up for this deficiency. It is a full treatment of the life and work of the great painter, whose remarkable personality, eminence as a painter, and the picturesque character of whose times and acquaintances together provide a subject of great interest. The author has made an exhaustive search among the records of the painter's times, and Gainsborough's relations with his fellow artists, with the Royal Academy, and with the most eminent of his sitters, have been fully set forth for the first time. The development of the painter's art is followed throughout his career in the successive appearance of his chief paintings, and this portion of the work is completed by a critical estimate of his work in portrait and landscape, and of his place among the great painters of the world. The book will contain 40 illustrations.

THE next volume in Messrs. Bell's "How to Collect" series is to be entitled *How to Collect Books*,

from the pen of that well-known How to Collect Books By J. Herbert Slater authority, Mr. J. H. Slater. The author attempts to anticipate some of the questions most likely to be asked by a collector at the commencement of his career. It tells the young collector what he wants to know and has points for the veteran.

Other books in preparation by the same firm are: *English Portrait Drawings in Pencil and Pastel*, by Dr. Williamson; *Rubens*, by Hope Rea; *Turner*, by W. L. Wyllie, A.R.A.; and *Domestic Architecture in the Seventeenth and Eighteenth Centuries*, by Horace Field and Michael Bunney.

THE great appreciation of Mr. Cust's magnificent monograph on Van Dyck has caused Messrs. Bell to prepare a cheaper re-issue. It will contain 54 photogravure plates and 11 collotype reproductions from drawings, etc.

MESSRS. MEEHAN, of Bath, announce for early publication a work which will form a continuation

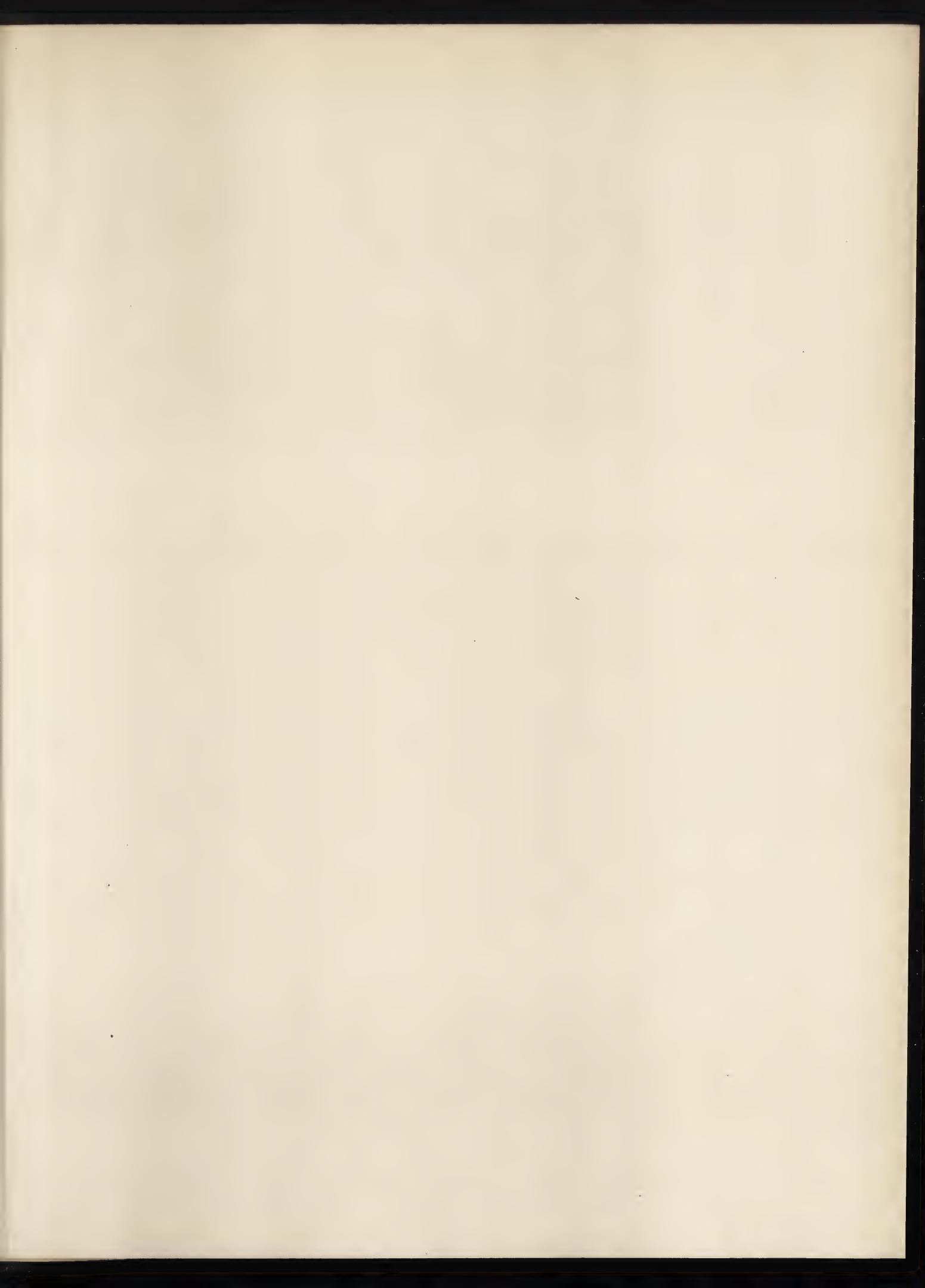
More Famous
Houses of Bath
and District
By
J. F. Meehan

of *The Famous Houses of Bath and District*, which appeared in 1901. The work is the result of many years' labour and investigation on the part of Mr. J. F. Meehan, who has spared neither time nor expense in collecting material for what is confidently expected to be a most important publication of local reference and general interest. The first series is out of print and selling at more than double its subscription price, and of the 500 copies printed of the new series many have already been subscribed.

The Bath section treats on such varied subjects as:—*Major Andre and Bath*; *Robert Southey*; *The Sutherland Family and a Bath Tragedy*; *John Wesley and Combe Grove*; *Lord Nelson and Bath*, etc. It contains illustrated articles on the mansions in the district, and its value will be enhanced by an interesting introduction by Egerton Castle, author of *The Bath Comedy*.

A NEW volume of essays on *Mediæval Literature*, Mediæval Literature By Prof. W. P. Ker, is being published by Messrs. Macmillan. The essays, which are collected from separate publications, include *The Earlier History of English Prose*, *The Similes of Dante*, and a paper on *Froissart*.

Two interesting art works are announced by Messrs. A. & C. Black. *Rembrandt*, by Mortimer Menpes, with text by C. Lewis Hind, and a work by Mr. Hind entitled *Days with Velasquez*. In the last-named work Mr. Lewis Hind gives his impressions of the pictures of Velasquez, together with a series of studies of the man, the artist, his companions, sitters, travels, methods, influence, and appeal. In the volume eight of Velasquez's masterpieces are printed in the colours of the original pictures, with twelve other characteristic pictures in sepia.





LADY HAMILTON AS A NUN PRAYING.
BY GEORGE ROMNEY.

By kind permission of the owner, Tankerville Chamberlayne, Esq., M.P.



Important Art Sale in Rome

AN important sale of no less than four collections has been held recently by Messrs. Sangiorgi, in Rome. The collections dispersed were those of the Marchese Ignazio Cavalletti, Cav. Galli Dunn, the late Marchesa Della Rena, and the late Marchese Pier Francesco Rinuccini. With the exception of the latter, which consisted of only a few pictures, the collections were rich in bronzes, armour, furniture, and other objects of art. The following were the chief items of the sale.

Della Rena Collection.—Four important Bacchic groups, XVIIth century, £96; a fine pair of gilt bronze candelabra, Louis XVI. period, £280; marble bust of Marchese Gerio Della Rena (d. 1652), officer in the service of Charles Emanuel I., £128. Among the pictures, a *Nativity*, of the Filippino Lippi or Botticelli school, £440; and a *Madonna and Child*, in rather poor condition, attributed to Piero di Cosimo, and reproduced on page 98 of F. Knapp's book, though it appears to belong rather to the Lombard school than to Piero, £280.

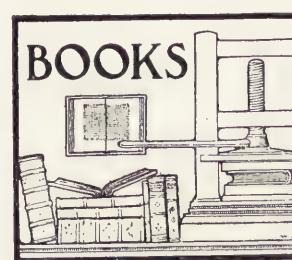
Cavalletti Collection.—In this the majolica was of special importance. A plate by Master Giorgio, with a Cupid in the centre, and ornamentation on dark blue ground, 10 in. diameter, £152; many vases, albarelli, and plates of Castel Durante, Cafaggiolo, and Deruta; two faience Albarelli (13 in. high), £112; a Gubbio majolica, *Madonna and Child*, £64.

Rinuccini Collection.—A large polyptych by Giovanni da Pisa (middle of fourteenth century), with Madonna, Saints and Prophets, the *Annunciation* and the *Crucifixion*, signed: *Johannes de Pisis pinxit*, illustrated by Morrona and D'Agincourt, £352; a *Holy Family*, a fine old copy of Raphael's picture in the Munich Gallery, £480; a portrait of a lady by Nattier, another by Largilliére, and a third by Mignard, £160 each; a graceful portrait of a girl by Greuze, £200; a portrait of James Stanton, by Hoppner, £88; and a still life by Jan Fyt, £100.

Galli Dunn Collection.—A large glazed and coloured terra-cotta altarpiece with the *manger* in a garland of flowers and fruit, attributed to Luca della Robbia, but probably a good school-work, £84; a lady's portrait, Flemish school, probably by B. van Orley, £68; a Flemish seventeenth century tapestry panel, with animals, £96; two gilt bronze vases surmounted by Cupids, signed *Thomire à Paris*, £360; two bronze candelabra, with same signature, £60; a landscape by Constable, £160; and finally three large decorative panels, attributed to Carpaccio, but probably by a Central Italian master influenced both by Piero della Francesca, and, more indirectly, by Benozzo Gozzoli. They represent knights and ladies in fifteenth century costume, starting for the island of Cythera, the arrival and the return. These three panels, which are remarkable for their rich colouring and costume, and for their splendid movement, went for £1,000.

A GENERAL view of the season 1904-5, as it is already come to be called, discloses the usual number of books of

an ordinary character, leavened, however, by more than the usual sprinkling of rarities. People who have much to do with books, either in the way of business or from the broader standpoint of historic analysis and comparison, regard them in



quite a different light from the collector whose enterprise is necessarily limited by his pocket or his time. The light in which the reader, considered apart from the collector, views his library is again different, though there is, of course, no reason why the individuality of the two should not be combined, as indeed it often is in practice. Nevertheless, it would seem that books do not appeal in the same way to all people; to use a homely metaphor,

The Connoisseur

they do not always show the same face. They appear as friends to the reader, as acquaintances to the collector, and to those who talk and write about them, as puppets merely. With a grim impartiality, these latter discard sentiment of every kind and write of books as they meet with them, discoursing of many things in connection with them no doubt, but all the same viewing them afar off and seeking one faculty above all others; that of seeing much at each glance and taking a broad comprehensive view of what we may call the "field."

This comprehensive view, when directed to the book sales of the season 1904-5, shows, in the first place, that money is of minor importance where extremely scarce and valuable books are involved, but that it is husbanded with care when it can procure what is wanted at any time. When a man has plenty of money, the thing he wants can be obtained as a matter of course and without any doubt at all in the vast majority of cases. Some things he cannot get without the greatest difficulty, and a few cannot be got at all, except by some strange accident which no one, however rich he may be, can count as an asset. Given exceptional difficulty or the accident which suddenly discovers something which many covet, and money is of practically no account. The tendency is to pay more and more for any article, no matter what it may be, which everybody wants, and only one or two can possibly have. Articles from their nature unique, take the foremost place in this wild rush for possession—pictures by some great master, manuscripts of vast importance, books known to be so excessively scarce that a whole life may be vainly spent in endeavouring to secure them; these are a few of the things which no self-respecting Crœsus will lose an opportunity of securing.

The wonder is that the cost of books of this class is not much greater than it is, for in a competition between half-a-dozen extremely rich men, a few hundred pounds, more or less, cannot make any real difference. It does not matter to a multi-millionaire whether he bids £2,000 or £5,000 for a book so long as he gets it—he can well afford to pay away a few days' income to obtain his heart's desire. When public opinion is educated to the proper pitch, or rendered innocuous by frequent repetition,

prices will necessarily advance still further; at present it is public opinion and that only which keeps them within a fairly circumscribed circle. We read in the newspapers with increasing frequency that a certain book has been sold for a large sum "to a gentleman whose name did not transpire," or that it was bought by some dealer on behalf of a principal who is not known, and with regard to whom he is as silent as the grave. This is, no doubt, due to a very natural disinclination on the part of purchasers to be openly identified with sensational prices, for there are plenty of moralists ready and indeed anxious to show them the error of their ways; to point out, indeed, that the money might have been expended with greater advantage, not only to the community, but even to themselves. With all this we have, of course, nothing to do except in so far as the dislike to publicity operates as a probable check upon prices which even in spite of it are steadily advancing, so far as certain classes of books are concerned.

At present, *Shakespeariana* are the most desired of all books, and they have also become the most difficult to acquire. As a matter of fact there are far more early editions of Shakespeare in the world, though not in the market, than, for instance, of the works of Marlowe, but then the vast majority are by this time safely housed in the public libraries, from which, of course, they never emerge. Yet they are not altogether unattainable. Every now and then fresh copies are unearthed, and it is quite probable that many more yet remain to be discovered. During the last season some twenty-five pieces were brought to the hammer, and in this computation no account is taken of the folios. The prices which have been paid for these rarities would, it is true, shock collectors of the old school like Mr. Halliwell-Phillipps, who in his time picked up many quartos of early date for a few guineas apiece, but then, as we have said, price counts for little now. How much will be spent on occasion may be conceived by glancing at the following table, in which details are given of all the sales of Shakespeare's works for £100 and upwards, which have taken place between October 19th, 1904, and the end of July in this present year.

WORK.	PRINTER OR PUBLISHER.	DATE.	LIBRARY OR DATE OF SALE.	PRICE. £
<i>Titus Andronicus</i> , first edition, 4to ...	John Danter	1594	Sold privately ...	2,000
<i>Richard III.</i> , 4to, some leaves damaged	Thomas Creede	1605	July 12th ...	1,750
<i>Henry the Fourth</i> , first part, 4to ...	Mathew Law	1608	July 29th ...	1,000
<i>King Lear</i> , 4to ...	Nathaniel Butler	1608	July 29th ...	900
<i>Third Folio</i> , 12 $\frac{1}{2}$ x 8 $\frac{1}{2}$ ins., Russia ...	Printed for P. C.	1664	May 27th ...	500
<i>Henry the Fourth</i> , second part, 4to ...	Mathew Law	1605	July 29th ...	500
<i>First Folio</i> , 12 $\frac{1}{2}$ x 7 $\frac{3}{4}$ ins., morocco extra	Isaac Jaggard	1623	Scott	255
<i>Richard the Second</i> , 4to ...	Thomas Fisher	1605	July 29th ...	250
<i>Second Folio</i> , 13 $\frac{1}{2}$ x 9 ins., morocco ...	T. Cotes for R. Allot	1632	May 27th ...	225
Poems, 5 $\frac{1}{2}$ x 3 $\frac{1}{2}$ ins., original sheep ...	Thos. Cotes	1640	March 21st ...	205
<i>Merchant of Venice</i> , 4to ...	William Leake	1652	July 29th ...	200
<i>Fourth Folio</i> , 14 $\frac{1}{2}$ x 9 ins., original calf	Herringman & Others	1685	May 27th ...	130
<i>Romeo and Juliet</i> , 4to, unbound ...	John Smethwicke	1637	May 27th ...	120
<i>Romeo and Juliet</i> , 4to, unbound ...	John Smethwicke	1637	Nov. 14th ...	119
<i>Fourth Folio</i> , 14 $\frac{1}{2}$ x 9 $\frac{1}{2}$ ins., original calf	Herringman & Others	1685	July 29th ...	110
<i>Second Folio</i> , 13 $\frac{1}{4}$ x 8 $\frac{3}{4}$ ins., morocco extra ...	T. Cotes for R. Allot	1632	March 21st ...	108
<i>Fourth Folio</i> , 14 $\frac{1}{2}$ x 9 ins., old calf ...	Herringman & Others	1685	Nov. 14th ...	101

In the Sale Room

This list, extensive though it be, is not exhaustive, for several works which might be included in it realised less than £100, while two, though intimately associated with Shakespeare, were not by him. These were *The Merry Devil of Edmonton*, 1617, 4to, which realised £69 (morocco extra), and *The True Chronicle History of King Leir*, 1605, 4to, the precursor of Shakespeare's Tragedy, which sold for £480 on July 5th.

During the season there was a great falling off, in numbers as also in quality, of Topographical works and treatises relating to the Fine Arts, Natural History, and Voyages, and Travels. Views of localities, whether in Europe or abroad, suffered severely, and the same applies to works of Fiction. Books, like everything else, have a tendency to recur at intervals; sometimes

certain classes fall away for no apparent reason, while at others they are very strongly in evidence, as the Plays of the old Dramatists have been for several years past. One thing, however, looms large in this game of hide and seek, and it is that any book, no matter of what kind, may be confidently relied upon to realise a large sum of money, if it be important enough in itself and also difficult to acquire. Last year we gave in *THE CONNOISSEUR* (October, 1904) a list of twenty-nine books which during the season 1903-4 had realised £100 and upwards. The season 1904-5 has been much more productive of expensive volumes. The list of *Shakespeariana* already given, comprises seventeen entries, and in addition there are forty-nine others which it is necessary to make a note of.

AUTHOR.	WORK.	PRINTER OR PUBLISHER.	DATE.	LIBRARY OR DATE OF SALE	PRICE. £
Psalter	Fust and Schoeffer's Second Psalter. Folio, oaken boards	Fust and Schœffer ...	1459	Dec. 7th ...	4,000
Bible	Family Bible of Robert Burns. Folio ...	John Reid ...	1766	Dec. 7th ...	1,560
Caxton	Book called Caton. Sm. folio. 3 blank leaves missing	William Caxton ...	1483	July 5th ...	1,350
Tyndale	Pentateuch. Damp stained. 8vo ...	Hans Luft ...	1530	July 5th ...	940
Turner, J. M. W. ...	Liber Studiorum. 71 plates, uncut ...	—	1812-19	Nov. 22nd ...	566
Pembroke, Countess of ...	Tragedie of Antonie and a Discourse of Life and Death. In 1 vol., 12mo, original vellum	W. Ponsonbie ...	1595	June 1st ...	560
Sydney, Sir P. ...	Countesse of Pembroke's Arcadia. 1590. 4to	W. Ponsonbie ...	1590	March 21st ...	450
Vignier, N. ...	La Bibliothèque Historiale. 3 vols., mor. extra, by Clovis Eve. Folio	—	1588	Dec. 7th ...	305
Chaucer, G. ...	Works on vellum ...	Kelmscott Press ...	1896	March 21st ...	300
Glanville, B. ...	De Proprietatibus Rebus. Folio. Defective	Wyrkyn de Worde ...	n. d.	Scott ...	251
Defoe, D. ...	Robinson Crusoe. Farther Adventures and Serious Reflections. 3 vols., original calf	W. Taylor ...	1719-20	Nov. 14th ...	250
Spenser, E. ...	The Faerie Queene. 2 vols., 4to, old calf	W. Ponsonbie ...	1590-96	May 27th ...	220
Bible ...	Barker's Bible, with two reputed Signatures of Shakespeare	R. Barker ...	1611	Ogden ...	210
Cockburn, P. ...	In Dominicana Orationum Pia Meditatio. 12mo, morocco extra	John Scot ...	1555	Scott ...	201
Higden, R. ...	Polychronicon Folio, old calf. Imperfect	Caxton ...	—	Scott ...	201
Valturius, R. ...	De Re Militari ...	Joannes Orundius ...	1472	Scott ...	200
Bayley, L., and others ...	Practice of Pietie and others, 6 vols., 8vo, in bindings temp. Car. II., "Travelling Library"	Abraham Jacobs and Others	1636-40	Corfield ...	200
James the First ...	Basilikon Doron. 4to, original vellum ...	Waldegrave ...	1599	Scott ...	174
Metastasio, P. ...	Opere. 4to, 12 vols., old morocco, with arms of Marie Antoinette	Vedova Herissant ...	1780-82	July 7th ...	165
Spenser, E. ...	The Faerie Queene. 2 vols., 4to, morocco	W. Ponsonbie ...	1590-96	May 27th ...	160
Redford ...	Art Sales. 4to, MSS. additions ...	—	1881	Lawrie ...	160
Scott, Sir W. ...	Waverley. First edition, 3 vols., boards ...	Constable ...	1814	June 30th ...	150
Blake, W. ...	Marriage of Heaven and Hell. 4to, mor.	W. Blake ...	n. d.	June 1st ...	150
Hamilton, Jno. ...	Catechisme. 4to, Russian extra ...	John Scot ...	1552	Scott ...	141
Breydenbach, B. ...	Peregrinatio. Folio, morocco ...	Erhard Renwick ...	1486	Scott ...	141
	Royal Society Transactions, 102 vols., and Maty's Index. Variously bound, 4to ...	—	1665	Scott ...	138
Scott, Sir W. ...	Waverley. First edition, 3 vols., bds. ...	Constable ...	1814	July 19th ...	131
Bible ...	Authorised Version. 4to, silk binding ...	R. Young ...	1633	Corfield ...	131
Horne, R. H. ...	History of Napoleon. Extra illustrated and bound up in 8 vols., folio, mor. extra	—	1840-41	Nov. 7th ...	130
Lesley, J. ...	Defence of Marie Quene of Scotland. 8vo, calf	"Eusebius Diceophile" ...	1569	Scott ...	127
Kempis, Thos. à ...	Confessione of the Fayth. 12mo, old calf	Leprevik ...	1561	Scott ...	126
Spenser, E. ...	Imitatio Christi. Folio, modern covers ...	Zainer ...	c. 1471	March 21st ...	125
Defoe, D. ...	The Faerie Queene and Colin Clout. 2 vols., old calf	W. Ponsonbie ...	1590-96	Dec. 7th ...	122
	Robinson Crusoe and Farther Adventures. 2 vols., old calf	—	1595	—	—
Haden, F. S. ...	Etudes à l'eau Forte. 25 plates and 5 culs-de-lampe	W. Taylor ...	1719	Dec. 7th ...	121
		—	1866	Dec. 7th ...	120

The Connoisseur

AUTHOR.	WORK.	PRINTER OR PUBLISHER.	DATE.	LIBRARY OR DATE OF SALE	PRICE. £
Haden, F. S.	Discourse de la Mort de Marie Stouard. Small 8vo, mor. extra	— ..	n. d.	Scott ...	114
Purchas, S.	His Pilgrimes. 5 vols., folio, original vellum	— ..	1625-26	March 21st ...	110
Knox, Jno.	Liturgy. Sm. 8vo, old calf ...	Bassandyne ...	1575	Scott ...	109
Curtis, Sir W.	Botanical Magazine. In 109 vols., calf, gilt	— ..	1787-1903	March 2nd ...	105
Blake, W.	Visions of the Daughters of Albion ...	W. Blake ...	1793	June 1st ...	105
Bible ...	Authorised Version. 4to, bound by S. Mearne	John Hayes ...	1675	Corfield ...	104
Stubbs, Jno.	Discoverie of a Gaping Gulf. 8vo, vellum	Hugh Stapleton	1579	Scott ...	101
Shelley, P. B.	Prometheus Unbound and Others. Presentation copies in 1 vol., half calf	C. & J. Ollier	1820	Dec. 7th ...	101
— ..	Harangue de Marie d'Estuart. Small 8vo, morocco	B. Rigaud ...	1563	Scott ...	101
Painter, W.	Palace of Pleasure. 2 vols., 4to, morocco	Thomas Marshe	1569 n.d.	May 27th ...	100
Berlinghieri, F.	Geographia. Folio, old French morocco	N. Todescho	c. 1480	Scott ...	100
Caxton, W.	Myrrour of the World. 8 $\frac{1}{2}$ x 6 ins. A fragment of 36 leaves	Caxton ...	1481	Nov. 16th ...	100
Marston, Jno.	The Wonder of Women. 4to, unbound and uncut	John Windet	1606	Oct. 19th ...	100
Voltaire	La Henriade, Contemporary Morocco by Padeloup. 4to. Presentation copy	— ..	1741	Dec. 7th ...	100

This is, indeed, an extensive and important list, reflecting very accurately the sign of the times. For books sold below £100, some thousands in number, readers should consult AUCTION SALES PRICES, the supplement to THE CONNOISSEUR.

AMONG the plates in the November number of THE CONNOISSEUR will appear a beautiful coloured reproduction of the celebrated enamel portrait **Henry Bone's** of Lord Nelson by Henry Bone. Copies **Portrait of** for framing will be forwarded to all **Lord Nelson** applicants upon the receipt of two penny stamps. Applications must be addressed "Nelson Portrait," THE CONNOISSEUR, 95, Temple Chambers, Temple Avenue, London, E.C.

THE Editor has received so many requests for a complete index of the first twelve volumes of THE CONNOISSEUR that it has been decided, **Index to the** if the demand is sufficient, to produce **First Twelve** this index without delay. The Editor **Volumes** would be glad to hear from Secretaries of **"The** of Public Libraries and other Institutions **Connoisseur"** whether this would be a useful addition to their libraries.

The price of the index, which will contain nearly 60,000 references, will be 10s. before publication and £1 afterwards.

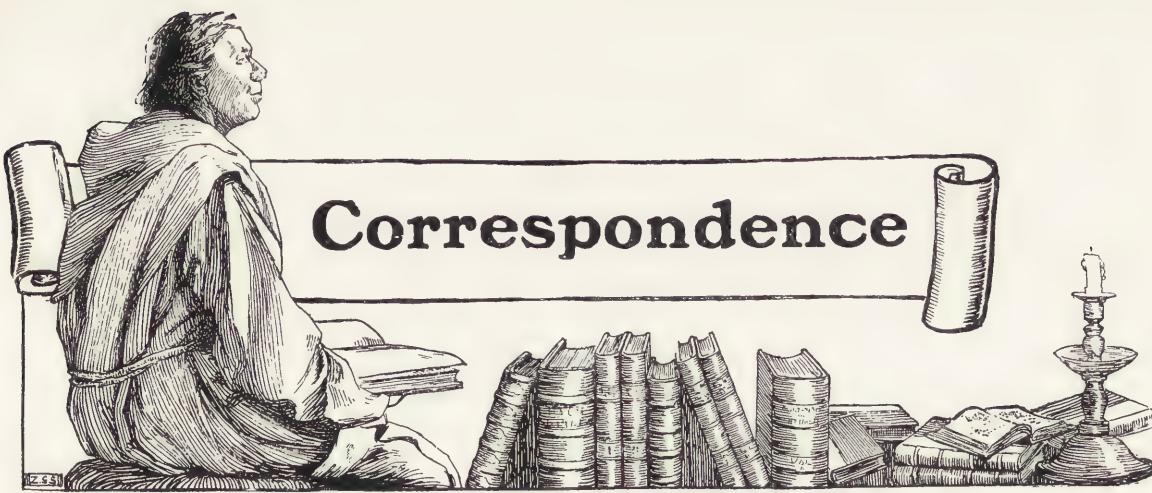
As only a limited number will be printed, immediate application is requested.

THE Editor has decided to extend the date for sending "The Connoisseur" in designs in the competition Competition Important Announcement announced in the last number to the 30th October. The seascapes sent in for this competition will be judged by Mr. W. L. Wyllie, A.R.A., R.E., who has kindly consented to act as judge.

Books Received

Florence, by A. Philippi. (H. Grevel & Co.)
Hoppner, by H. P. K. Skipton. (Methuen & Co.) 2s. 6d. net.
English Lakes, by Heaton Cooper. (A. & C. Black.) 2os. net.
Masterpieces of Reynolds. (Gowans & Gray, Ltd., Glasgow.) 6d. net.
Point and Pillow Lace, by Mary Sharp. (John Murray.) 5s. net.
Leather for Libraries, by E. W. Hulme, J. G. Parker, A. S. Jones, C. Davenport, and F. J. Williamson. (Library Supply Co.) 1s. 6d. net.
Illustrated Catalogue of Exhibition of Architectural Refinements. (Edinburgh Architectural Association.) By W. H. Goodyear, M.A.
Royal Academy Exhibitors, 1769-1904, Vol. 2, by Algernon Graves, F.S.A. (Geo. Bell & Sons.) 42s. net.





Announcement

READERS of THE CONNOISSEUR are entitled to the privilege of an answer gratis in these columns on any subject of interest to the collector of antique curios and works of art; and an enquiry coupon for this purpose will be found placed in the advertisement pages of every issue. Objects of this nature may also be sent to us for authentication and appraisement, in which case, however, a small fee is charged, and the information given privately by letter. Valuable objects will be insured by us against all risks whilst on our premises, and it is therefore desirable to make all arrangements with us before forwarding. (See back of coupon for full particulars.)

ANSWERS TO CORRESPONDENTS

Books

"Pamela," by Sir Charles Grandison.—5,994 (Peckham).—The first edition of this work consists of three volumes, and is worth about £10. Your copy is of no great value, mainly owing to its poor state.

Details Requisite for Opinions.—5,249 (Banbury).—Books for valuation should be described as follows: Title, names of author and publisher, and date, also particulars as to binding and condition. For verification a copy of the title page should be sent.

Old Furniture and Woodwork

Chair.—6,124 (Retsford).—If this is in mahogany, its period is probably the early part of the eighteenth century, and we should say it is English. We do not think it can be Louis XV. A suite of this description would be of some value, but it will be necessary for our expert to have further details before giving an opinion; and he would like, if possible, a photograph of the sofa. The photograph which you send of the mantelpiece is too vague to give any definite information. It might be sixteenth century carving, but the value is not likely to be great. If you will let us have a clearer photograph and full particulars, we shall be pleased to advise you.

Fifteenth Century Carved Oak Cupboard.—6,190 (Brompton).—The piece illustrated should be worth to a private buyer from 80 to 100 gns.

Cabinet.—6,127 (Melton).—This has a modern appearance from the photograph, although it is impossible to judge accurately without seeing the work. The pilasters are somewhat Elizabethan in style, but we should consider it to be a Flemish piece, and not very old. The value would not be more than twenty guineas.

Console Table and Glass.—6,119 (Dublin).—This is probably Georgian or a little later date, and the fact of it being carved proves that it was very costly. At the beginning of the nineteenth century these console tables and glasses were very fashionable, but at present there is no demand for them. The utmost value of the two items now is about forty guineas.

Pictures

Raphael Mengs.—5,455 (New York).—Judging from the photograph which you have sent us, our expert does not consider your portrait of a gentleman to be either English or French. In his opinion it is very likely to be the work of Raphael Mengs, a famous German painter of the 18th century. The features of the sitter are not familiar to our expert, but should the picture prove to be by Raphael Mengs, it will probably be the portrait of a notable personage, as the artist was in great vogue in his day, especially at the Spanish Court. Your description of the painting tallies with the time and style of Mengs's portraits, but it is not, of course, possible to give a definite opinion in the absence of the original picture.

Pottery and Porcelain

Adams Jugs.—5,819 (Edinburgh).—From your description, your jug may be worth about £8, but this should certainly be confirmed by personal inspection. Adams was contemporary with Wedgwood, and produced some very fine work.

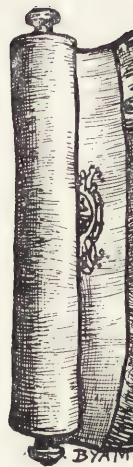
Copeland Plaques, etc.—5,238 (Loughton).—These cannot be appraised without inspection, as the value will depend to a great extent upon the quality of the painting, etc. A good old steel Key, finely pierced and chased, would have considerable value. Send a photograph of your Chippendale Chair for our expert's inspection.

German.—5,733 (Whitehaven).—From your description your porcelain Clock is doubtless of modern German manufacture, but it is difficult to value without seeing it. The mark on your cup and saucer is in imitation of Dresden, and they are not likely to be worth very much. As you are unable to say whether the little box is porcelain or white enamel, it is impossible to give you much information concerning it. A patch-box usually contains a small mirror inside the lid, and it is probably, therefore, a porcelain snuff-box. Your best plan would be to send the articles for inspection.

Grès de Flandres.—5,885 (Doncaster).—Your stoneware jug, of which you send sketch, is what is known as Grès de Flandres or Cologne ware. It appears to be of fine quality, and may have been made at Raeren, near Aix-la-Chapelle, where was the most important factory. If a genuine old piece, the value should be about £3 10s. It is difficult to give a reliable opinion respecting the Spode tea service from your particulars. Send us a marked specimen for inspection, together with a complete list of the set.

Grès de Flandres.—5,946 (Newton Abbot).—The earthenware jug you describe is in all probability of Nassau make. At Nassau or Grenzhausen and Höhr were produced the fine quality of stoneware which was in imitation of the more ancient Grès of Raeren, for which it is easily mistaken. The initials, G.R., refer to Guillaume III. of Orange-Nassau, who became King of England, and many similar pieces were made for the English market at that time. The value is not great, about 30s.

Nelson Souvenir.—5,254.—The Wedgwood Cup, of which you send sketch, is very interesting. It was probably made soon after Trafalgar, as a memento of the great victory. At the present time it should be worth at least 30s.



THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT



CONDUCTED BY A. MEREDYTH BURKE

Special Notice

READERS of THE CONNOISSEUR who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, at the Offices of the Magazine, 95, Temple Chambers, Temple Avenue, E.C.

Only replies that may be considered to be of general interest will be published in these columns. Those of a directly personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

Answers to Correspondents Heraldic Department

301 (Salisbury).—Sir Peter Courtenay, K.G., was the seventh son of Hugh de Courtenay, second Earl of Devon, and was famous for his valour and "great skill in arms." He was Standard Bearer to Edward III., afterwards becoming Governor of Windsor Castle, and eventually Lord Chamberlain to Richard II. He died unmarried in 1409, and was interred in Exeter Cathedral.

307 (Shanklin).—There was no such person as "Jane, Viscountess Montagu, living in the reign of Edward VI.," but doubtless it is intended to refer to Jane, daughter of Robert, first Earl of Sussex (by his second wife, Margaret, daughter of Thomas, Earl of Derby), who married Sir Anthony Browne, of Battle Abbey and Cowdray Park, but who died two years before the latter was created Viscount Montagu, she having

died in 1552 and his creation bearing date 1554. Lord Montagu was the only peer, besides Lord Shrewsbury, to vote against the abolition of the Papal ascendancy on the accession of Elizabeth. The Queen, however, afterwards sent him to Madrid as her ambassador to the Court of Spain, and in 1586 he was one of the twenty-four peers appointed for the trial of the Queen of the Scots at Fotheringhay.

311 (Doncaster).—*Reboundant* is the ancient heraldic term for the tail of a lion when turned up and bent in the form of the letter S with the point outwards. The tail was usually depicted with the point turned towards the back, unless blazoned *reboundant*.

314 (Inverness).—Thomas Spencer was a son of Sir John Spencer (who represented Northamptonshire in Parliament during the reigns of Mary and Elizabeth), of Wormleighton and Althorp, by Katherine, daughter of Sir Thomas Kitson, of Hengrave, in the county of Suffolk. He built a fine house on his estate of Claverdon, where, according to Dugdale's *Antiquities of Warwickshire*, he was famous for his hospitality. By his wife, Mary, daughter of John Cheek, he had an only child and heir, Alice, who married Sir Thomas Lucy, of Charlote, Co. Warwick. He died November 8, 1580, and was buried in Claverdon Church, where a fine monument was erected to his memory.

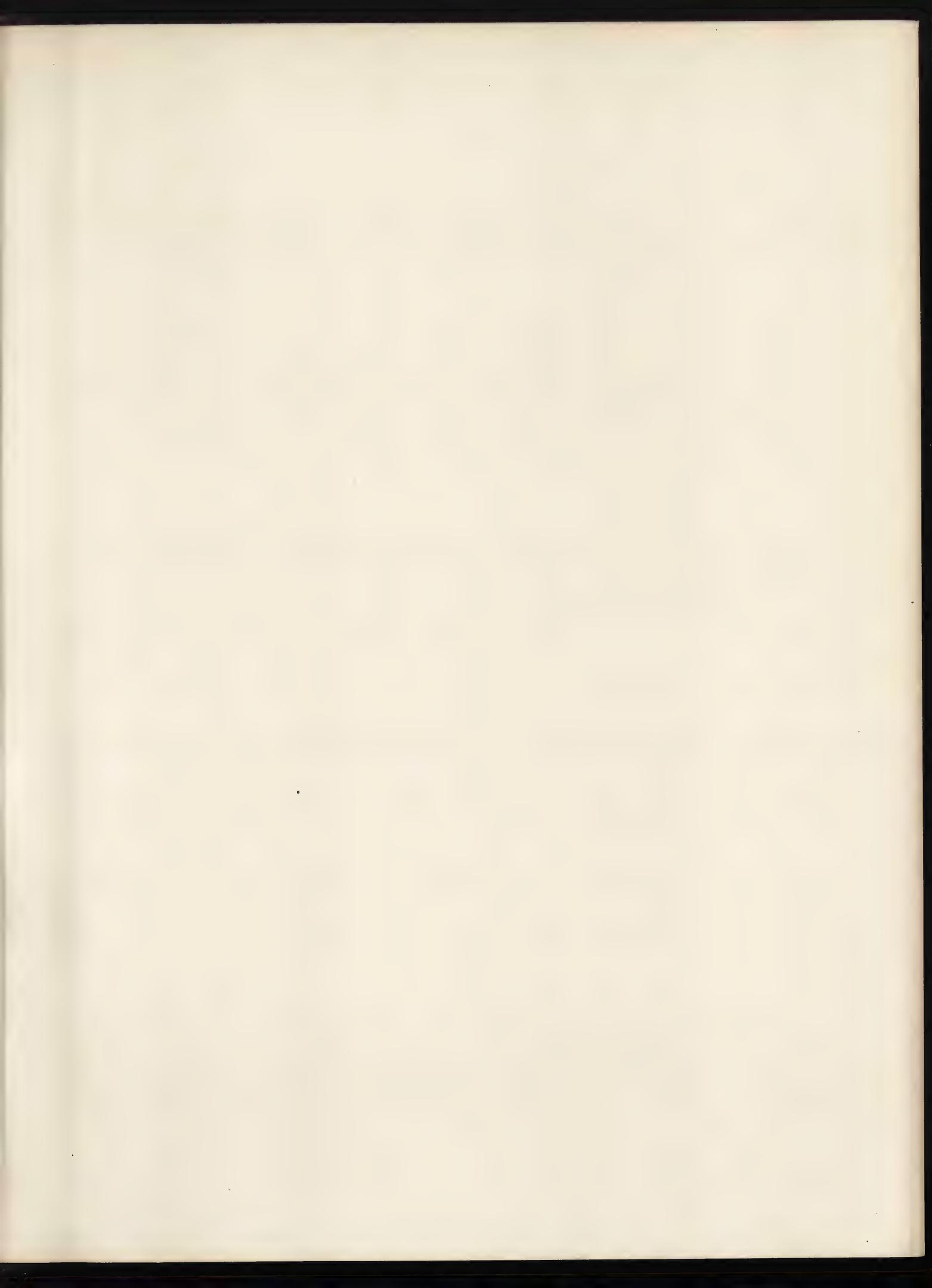
315 (Homburg).—The hatchment of a woman is always without mantle, helmet, crest, or family motto, although funeral words and sentences are sometimes introduced. A peeress, however, is entitled to a robe of estate.

318 (London).—1. The Persian order of the Lion and the Sun was instituted in 1808 by Futtah Aly Shah. 2. The simple bordure is not a mark of bastardy; the bordure-wavy is.

319 (New York).—Lady Parkington, the reputed author of the well-known treatise, *The Whole Duty of Man*, was a daughter of Thomas, Lord Coventry, and wife of Sir John Parkington, a man of some note in the reign of Charles II. She died in 1679, leaving behind her a literary reputation of no ordinary kind.

323 (Torquay).—The Lady Dudley referred to was a daughter of Robert Lord Rice, the Chancellor of England. She married, firstly, Sir Henry Dudley, and, secondly, Sir Roger North, second Baron North, who was Ambassador-Extraordinary from Queen Elizabeth to King Charles IX. of France, and afterwards constituted Treasurer of the Household.

337 (London).—Sir John Wyndham, of Orchard, inherited through his mother the manor of Silserton, Co. Devon, which, according to Prynne's *Worthies of Devon*, had been purchased by Sir John Wadham, a Justice of the Common Pleas in the reign of Richard II. He succeeded to the estate of Felbrigge, in Norfolk, on the death of the last male heir of Sir Edmond Wyndham.





HORATIO LORD VISCOUNT NELSON.

Executed in Enamel by Henry Bone R.A. after Francis Samuel Abbott.



By gracious permission of His Imperial Majesty the German Emperor, we are able to publish this short account of the important collection of plate of the Royal House of Hohenzollern, at present in the Royal Schloss at Berlin. It is, perhaps, scarcely necessary to observe at the outset that this royal collection has, like other collections of gold and silver plate and art treasures of European monarchs, suffered severely from the

ravages and financial necessities of great wars, resulting in the melting down of vast quantities of plate, regardless of its artistic and historic value. Many fine examples of plate of the Renaissance period in Germany, and others of later date, including important gifts to the Electors of Brandenburg prior to their elevation to the rank of Kings of Prussia, passed through to the possession of the Great Elector, Frederick William, only



NO. I.—ROSE-WATER DISH

AUGSBURG, 1698

to be transferred to the melting-pot by his son Frederick, first King of Prussia, to meet some part of the heavy financial claims arising from his general extravagance and the large sums of money expended on his magnificent court ceremonies and functions.

Though Frederick had consigned so much plate to destruction, his love of display proving too strong, he forthwith proceeded with the formation of a collection of several notable pieces executed by craftsmen of that great centre of the goldsmiths' art, Augsburg, and of those still in existence, and



NO. II.—ROSE-WATER DISH

AUGSBURG, 1698



NOS. III. AND IV.—WINE CISTERN AND URN
BY ALBRECHT AND LUDWIG BILLER, OF AUGSBURG, 1698

displayed on the large buffet in the Rittersaal, which recalls to mind in some degree the splendid sideboards for the display of plate in earlier times, in the reigns of Henry VII., Henry VIII., and Elizabeth, of England, as well as similar cupboards of foreign monarchs—are nine large, circular, rose-water dishes (Nos. i. and ii.), of great weight, varying in diameter from 33 to 41 inches, slightly differing in the composition of the gadroon and shell borders and in the raised circle in the centre of each dish, which contains the applied arms of the Electors of Brandenburg, surrounded by the English Order of the Garter,* bestowed on Frederick by William III.

* An interesting account of the ceremonial observed and the speeches made at the bestowal of this order at Berlin is given in a small book, *History of the Most Noble Order of the Garter*, published by S. Popping. London, 1712.

Collection of Silver Plate



NO. V.—PILGRIM BOTTLE OR FLASK AUGSBURG, 1698

probably in recognition of his support. So proud was the Prussian King of this Order, that he commanded it to appear on all his plate in conjunction with the Electoral Arms. Similar dishes are in the possession of the Grand Duke of Hesse. With these dishes are their nine companion ewers, 19 ins. high, all resembling each other in form, with some variation in the style and decoration of the fluted vase-shape bodies and handles and lips, the lips of some being formed of the Prussian Eagle, and the handle of a lion's head on a twisted stem, the thumbpieces a royal crown, while the lips of others are formed of a grotesque male mask, and the handles an eagle's head and neck on a scrolled stem: all executed in 1698 by Ludwig Biller the elder, and his brother, Albrecht, members of a noted family of Augsburg silversmiths. There are also two other similar ewers of the same date, smaller in size and less ornate, with fluted body and fluted edges, an eagle's head and neck under

the lip, the handles scrolled, the Brandenburg Arms with the Order of the Garter engraved on the body, probably wrought by Seb. Mylius, of Augsburg. This large number of rose-water dishes and ewers was doubtless necessary on the dinner table before the introduction of forks into general use. The other extant plate, ordered by Frederick I. at this time, consists of the enormous oval wine cistern (No. iii.), 47 ins. long, 21 ins. wide, with fine lion mask and winged handles, ornamenteally fluted body, gadrooned border, a row of bold scallop shells under the edge, astragal moulding with bead and reel, the Arms of the Electors combined with the Order of the Garter occupying



NO. VI.—PILGRIM BOTTLE OR FLASK AUGSBURG, 1698

the centre, standing on four lions' claw feet, made by Albrecht Biller, whose brother, Ludwig, executed the equally massive companion silver Urn (No. iv.), of similar decorative details, the twisted handles springing from female masks, the spout putting out from a bold grotesque mask with large shell above, the Prussian Eagle surmounting the cover —41 ins. high; two large oval tureens, with bold vertical acanthus-like foliation applied to the border, floriated festoons on the body, two handles formed of ringed lion masks, four lion-claw feet, by A. Biller; six pilgrim-bottles or flasks (No. v.), of the elliptical gourd-like shape, with the subbase of the body vertically fluted, the edge of the low foot similarly fluted, a curb chain suspended from the scrolled top on the cover, and attached to the eagles' heads at sides, the Arms of the Electors and the Order of the Garter with the Prussian Crown engraved, height 22 ins., made at Augsburg; and a larger pair (No. vi.), embellished with bold foliation applied to the body, animals' heads and necks at the sides, with chains attached, a vase shape knob on cover, the low foot moulded, 29 ins. high, by Albrecht Biller. There are also in the collection six other flasks or bottles of this form, of different dates, including one of the early part of the seventeenth century, the lower part of the boat-shape body repoussé with festoons of fruit and flowers, sea-nymphs, flutings, etc., at each end a terminal male figure, chains suspending from the figure of the infant Bacchus on the cover; a pair, more rounded in form, with short necks, the body engraved with a representation of a

cavalry scene, probably made by Georg Ernst, of Augsburg, about 1750; and another pair, quite plain, lion masks at the sides, the Arms of the Electors and the Order of the Garter engraved,

by Daniel Männlich, court goldsmith at Berlin, 1696. Bottles of this kind were made of leather and pewter in the middle ages in England, and were familiar objects of decoration, not only in the precious metals —gold and silver, but also in majolica, urbino, and other wares, and in Venetian glass in Italy during the fifteenth and sixteenth centuries: their use in silver extending through Germany, France, Holland, and England, where the Dukes of Portland, Newcastle, and Rutland own specimens of English workmanship in silver of the dates 1692, 1699, and 1715, respectively.

The *chef-d'œuvre* in the whole collection is undoubtedly the superb gilt standing-cup and cover, *circa* 1570 (No. vii.), by the famous Nuremberg craftsman, Wenzel Jamnitzer, silversmith to Maximilian II. Covering the central part of the body is a wealth of embellishment, medallions, human masks, kneeling female figures, enamelled shields of Arms of the cities of Augsburg, Nuremberg, Nordlingen (?), and Frankfurt (?), while below, on the protruding collar, are eagles displayed, alternated with masks, and, on the stem, figures of the four cardinal



NO. VII.—CUP BY WENZEL JAMNITZER
NUREMBURG, *circa* 1570

virtues, standing in niches divided by bold scrolls, with scallop shells above. The figure standing on the top of the cover is Maximilian II., holding the symbols of sovereignty—the sword, orb, and sceptre, and the four figures below are those of three ecclesiastics of distinction,

Collection of Silver Plate

Johann Jacob Khuer von Belasy, Bishop of Salzburg, 1560-86, Veit von Würzburg, Bishop of Bamburg, 1556-77, Friedrich von Wirsberg, Bishop of Würzburg, 1558-7, and Philip Lewis, Count Palatine and Duke of Neuburg, 1564-1614: who are identified from the accompanying shields of arms. This magnificent cup, which was doubtless executed for a special commemorative occasion, was purchased, in 1867, by William I. of a Russian merchant on a commercial visit to Berlin.

Another fine standing-cup and cover, 31 ins. high, in the Imperial Collection, is one by another great Nuremberg craftsman, Hans Petzolt, who flourished between 1565 and 1625. Vase-like in form, with the deeply embossed plain cartouches—characteristic of German silversmiths' work, the intervening spaces filled with rich Gothic

foliage, the "knop" on the stem composed of semi-female figures delicately wrought, the cover surmounted by a figure of Diana.

Of great interest to lovers of old English plate is the tall Elizabethan vase or bottle, 20 ins. high, dated 1579 (No. viii.), decorated with the flat repoussé foliations and strapwork typical of the period, and engraved with floriations, griffins, etc., the lower part fluted, a chain attached to the lion masks, egg and dart mouldings on the foot. Its past history is unknown, but it is believed to have been a gift from the Royal House of England to one of the Electors of Brandenburg. Similar English bottles, presents from the Throne of England to Czars of Russia, are preserved in the treasury at Moscow.

(To be continued.)



No. VIII.—ELIZABETHAN VASE OR BOTTLE, 1579



PORCELAIN

Old Copenhagen Porcelain Part II. By E. Reuter

MÜLLER'S adoration of porcelain could hardly be excelled, but not being possessed of an artist's mind, it was the material in its purity that he loved and admired. From the first he had conceived the idea that the use of the beautiful material should not be confined to art production alone, but should enter into all well-to-do houses and be extended to domestic purposes in every-day life. His efforts were crowned with success ; the mussel-painted blue and white porcelain is the pride of most Danish homes, even in our days. He gave his full attention to the services with light decoration and with the blue under-glaze colour, which he invented after overcoming great difficulties. He achieved fine results by first painting the china all over with small bouquets (on forms of so-called "osier" with narrow edges representing basket work, often perforated or moulded into Rococo curves). But it was not long before the factory found a special decoration, a motif so original that it became its own, and to this day is recognised as the Danish pattern. It is the mussel-painted, blue and white fluted porcelain above referred to ; it is of Eastern origin. Among the plant motifs used

for decorating the very old Chinese porcelain, was found a plum-tree with flowers at the root in full bloom ; above it is a fine branch forming a bow, with buds just opening in the centre and small symmetrical leaves on either side. The Danish factory adopted this motif in its original form,

but by constant repetition it became gradually transformed into its present definite form. The design is fascinating, and rather grows on one as one becomes accustomed to it. This design was no man's invention, it developed from the daily work of repetition in the factory ; but it is only fair to state that Müller, by its introduction, has ennobled the most common articles of every-day use, and taught the people a lesson in good taste.

Having been placed on a sound basis, the factory soon tried to deal with objects of greater artistic merit. By the aid of Danish and foreign artists, numerous works of art were produced, which placed it on a level with the best factories of the time. Most of these works went abroad, and only a few pieces besides those in the collection of Rosenborg Castle, are still left in Denmark.

Wealthy people ordered specially designed and artistic



PLANT MOTIF



TRAY FROM THE MONRAD SERVICE
BELONGING TO MRS. HOLMLAD



N. Colibert, Inv^t et Sculp^t

THE YOUNG ENGLISHMEN.

London. Pubd April 25th 1785, by Jas. Birchall, No 473, Strand



Old Copenhagen Porcelain



JUG MADE FOR THE MONRAD SERVICE

services; one of these, called the Monrad service, shows various styles of artistic decoration, each piece having a different design. The colouring is magnificent, all the edges are painted in royal blue with rich gold. One of the saucers is decorated in the Attrap style, and is exceedingly well painted, but not in character with the rest of the decoration. A beautiful tea-service, well preserved and decorated in this style, belongs to Mrs. Holmblad.

The Danish court was naturally the chief supporter of the factory, and at Rosenborg Castle can be seen the greatest and finest achievements of that period. Tall vases, 4 to 5 feet high, magnificently decorated, with ornamentation and pictures of the Dowager Queen; dishes, etc., in great variety, with her and the heir apparent's monogram testify to the energy of the factory and the interest taken in it by the court. At Rosenborg, again, can be seen the greatest work produced by the factory, the Flora Danica Service; the Crown Prince Regent ordered it during the visit of the French counts to the factory in 1790. It was not known at the time for whom the service was intended, but it is suggested that the Crown Prince meant it for a gift to Catherine II., on account of the most intimate friendship which seemed to exist between the two Governments at the end of the eighteenth century. The work

went on for fifteen years. The service was at first intended for eighty persons, and in 1794 1,835 pieces were ready. When the Empress of Russia died in 1796 it was, however, found necessary to complete the service with extra pieces. In 1797 the service had grown to 2,600 pieces, and now the Crown Prince gave orders that the service should be increased to suit 100 persons. During the political troubles which attended the passing of the century, the work was stopped, and delivery was made of all the finished pieces.

The opinion expressed by the French counts who saw the part then ready was that it would be the chef d'œuvre of the factory.

The idea of its decoration was original. The service was to present the flora of Denmark, each single piece being decorated with its special Danish flower. A newly published work of the Danish flora, containing beautiful illustrations,



BUST OF QUEEN JULIANE MARIE

BY LUPIAU



VASES, WITH PORTRAITS OF MARCUS. AURELIUS, QUEEN. JULIANE MARIE, AND KING. FREDERICK. VI.



VASE AND FRUIT BASKETS FROM THE FLORA DANICA SERVICE



BASKETS FOR FRUIT BELONGING TO THE FLORA DANICA SERVICE



DISHES, ETC., FROM THE FLORA DANICA SERVICE

Old Copenhagen Porcelain



VASE FROM THE FLORA DANICA SERVICE



VASE FROM THE FLORA DANICA SERVICE

furnished models, and the flowers were painted with the greatest care and skill.

It must be said that not all the flowers were equally well adapted for the decoration, some being rather stiff, but, as a whole, the work done gives an impression of the great love felt for the Danish flower world, and the execution is admirable throughout. The name of the painter who performed this gigantic task is Bayer.

A number of statuettes in Danish and Norwegian national costume were to have accompanied

the Flora Danica service, but only part of these were actually executed. Besides these, the factory produced a great number of figures, modelled by Luplau, an artist specially gifted for this kind of work. His productions were not confined to portrait groups, such as shown in our illustration of the Dowager Queen, but also comprised figures in the taste of the Louis XV. period, such as the Flute-player, the Dancing Girl, and others. Some of the figures of this period, however, lack the charm of their French and Saxon prototypes,

The Connoisseur



STATUE OF THE HEIR APPARENT
FREDERICK BY LUPLAU

Danish sculptor, Thorvaldsen, about the middle of the nineteenth century.

With the discontinuance of the work on the Flora Danica service, the first grand period of the factory had come to an end, and Müller retired from the management. The cause of the decline was not only the change in fashion, and the slow dying out of the Rococo period; Denmark was in the throes of political troubles, and neither the court nor the

and it was left to a much later period to achieve distinction in this direction, by copying in porcelain the statues and reliefs of the famous

people had the means for the adequate support of this industrial art.

Only in recent times, under the able management of Councillor of State, Philipp Schou, and Professor Arnold Krog, the factory has risen once again above the low ebb which had prevailed for many years. The collection of Danish porcelain shown at the Paris Exhibition of 1889 came as a great surprise to the ceramic world, and caused a veritable revolution by its originality.

We are indebted to the publication of Professors Karl Madsen and C. Nyrop for a number of the facts contained in the above article.



FIGURES FROM THE FLORA DANICA SERVICE







H.R.H. PRINCE FREDERICK LOUIS OF WALES

Eldest Son of George II. By Gargilliere.

Some Notes on Fan Collecting, and the Fans belonging to Miss Moss, Fernhill, Blackwater By Baroness von Keudell



FAN COLLECTING possesses fascinations all its own. It appeals not alone to the lover of dainty beauty in decorative art, but to the student of history as well, for on its leaves are inscribed the tale of nations, the rise and fall of kingdoms and dynasties. The collector of fans, therefore, starts on his quest animated by a double purpose—to acquire a valuable work of art, or some interesting memento of a bye-gone period or phase of social history.

The earliest form of fan as used by the Egyptians in state functions, was in the form of a palm-leaf,

thickly gilded and tipped with peacock's feathers ; of these fans only two or three known specimens exist.

Amongst curiosities in early fans may be cited the Persian fan, in the shape of a feather brush made entirely of peacock feathers, and, a century later, the flag fan, as introduced into Italy from the East. The earliest record of the folded or "pleated" fan comes from Japan, where tradition says it was designed about 670 A.D. by an artist who lived in the reign of the Emperor Jen-ji, on the principle of the construction of a bat's



OLD CHINESE SILVER FILIGREE FAN, SIXTEENTH CENTURY, WITH TRANSLUCENT ENAMEL INLAYS
MOUNT, SPANISH OF A LATER PERIOD



OLD ENGLISH FAN, WITH VIEW OF KENSINGTON SQUARE
LATE SEVENTEENTH OR EARLY EIGHTEENTH CENTURY



GROUP OF MINUET FANS, ENGLISH, FRENCH AND DUTCH

EIGHTEENTH CENTURY

Fan Collecting



LOUIS XVI. FAN, MOTHER O' PEARL STICKS WITH GOLD DECORATIONS

wing. This is another striking instance of how closely the Japanese have based their art on natural constructive forms, and how much our Western civilisation is indebted to the older culture of the far East. From Japan the folded fan was imported into China in 960 A.D., which refutes a popular belief that the folded fan was originally made in China.

Towards the close of the sixteenth century the folded fan was introduced into Europe, and gradually became Westernized, closely following the succeeding developements in the history of European art.

Naturally the first concern of the collector of fans is to determine to what particular period his acquisition belongs and its nationality, and



REVERSE OF LOUIS XVI. FAN, WITH SILVER DECORATIONS

here a few general rules may serve as guidance to the novice in fan-collecting. He should not place too implicit trust in the opinion of those most interested in his contemplated purchases, but rather rely on what knowledge he already possesses and his own powers of observation, for the eyesight can be quickly trained to recognise the real from the spurious. A preliminary study of the various foreign schools of painting and decorative art will be found of invaluable service, as the art of each country possesses some distinctive and unmistakeable features and national

fans French fans take the first place for their elegance, beauty, and costliness.

It is a standing cause for regret that those few famous artists who were willing to give their time to the occasional decoration of a fan did not, as a rule, sign their handiwork, and it is left to the connoisseur in painting to discover (or think he does) by certain features in drawing and tricks of technique, the anonymous authorship. Tradition has often been allowed to play too decisive a part in determining this knotty point, but tradition, unless supported by ocular evidence,



ENGLISH FAN, EIGHTEENTH CENTURY, IVORY STICKS
SHADES OF DULL CREAM AND CRIMSON

MOUNT PAINTED WITH LACE SCROLL PATTERN IN

characteristics. Thus German workmanship is usually rather heavy in character both as regards painting and decoration; Italian fans are distinguishable by the fine colour of the painting and nobleness of general design in the Renaissance style—their large mounts and small sticks; Dutch and Swiss fans are of a simple and rather formal design, and English fans are notable for their refinement and often classic style of treatment; Spanish fans are the hardest to recognise, for Spain possessed no initial features in the decoration of fans, but copied closely those of French designers, and the greater number of fans were during the eighteenth century imported directly from France into Spain. After Italian

should not be accepted for gospel. Fan painting is very much like miniature painting, as far as in both cases a master-hand is recognised by delicacy as well as firmness of touch and roundness of finish, all of which are wanting in the work of artists of secondary rank.

The very few existing specimens after the designs by the famous French engraver, Abraham Bosse, born 1602, died 1676, are of great value to the collector, and a very fine example of his work is now, I believe, in the collection of Mr. J. Rosenberg, in Carlsruhe. It is in Renaissance style, very florid in its design of cupids, masks, and garlands surrounding the medallions containing mythological subjects. The work of Nicholas

Fan Collecting

Loire, 1624-1679, is also highly prized by collectors, and is similar in style, but more massive and less free in design.

A not infrequent mistake is made, when attributing the design of the mount of a fan to such and such an artist of note, by omitting to consider the style of the sticks. Here another important point has to be considered, namely, that the mount of a fan, be it painting or embroidery, is of much frailer substance than the rest, and when damaged or torn, has often been replaced by a painting of another date, though presumably

and foliage on the reverse. The perfecting of the process of varnish was achieved by the four brothers Martin, of "Vernis Martin" fame, coach makers to Louis XV., but a good many of the so-called "Vernis Martin" fans are not the actual handiwork of the brothers, but by the host of imitators their invention created. The style of these fans differs considerably, some being decorated in Chinese manner and others with paintings after Watteau and Boucher. Here, again, careful observation is necessary both as to the quality and texture of painting and varnish, in deter-



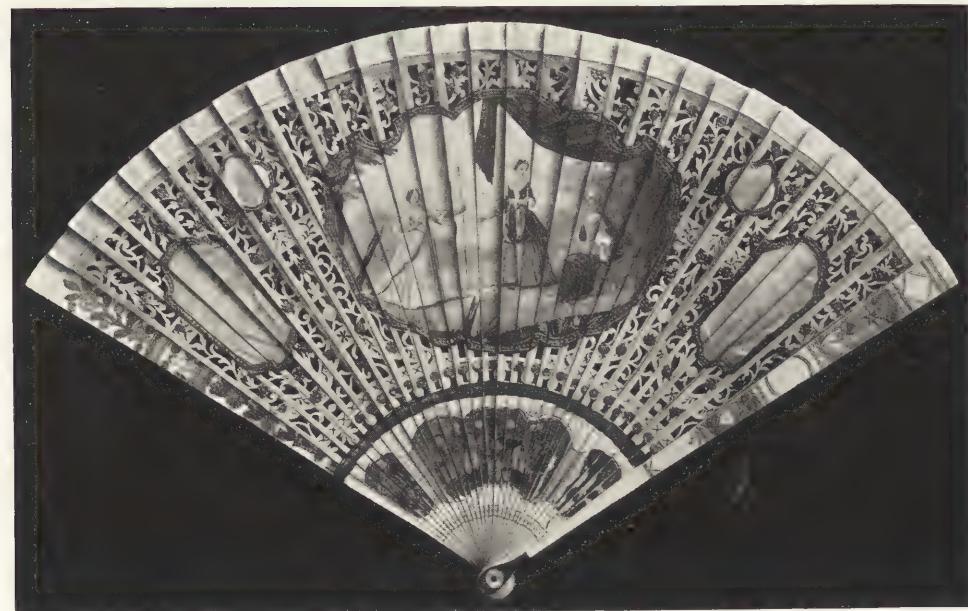
LOUIS XIV. FAN, STICKS OF COLOURED IVORY
NEPTUNE AND AMPHITRITE"

MOUNT FINELY PAINTED WITH SUBJECT "MARRIAGE OF

congruous in character. It is also extremely difficult at times to decide what are genuine or pieced Oriental fans. In the eighteenth century fan sticks in lacquer and carved ivory were largely imported from China into Europe, to receive mounts of indigenous manufacture. Fans composed entirely of finely-carved ivory, horn, or tortoiseshell and varnished all over, were first made in Holland about 1734, in imitation of Chinese lacquer work. These Dutch fans are generally of small size, and are painted with a garland or small wreaths of flowers, in which the prevailing colours are blue and pink. The French were quick at adapting this style of fan, and improving on it; we find Louis XIV. fans carried out in ivory bearing on one side painted medallions of figures, and flowers

mining the value of the piece. Carved and painted fans, or "éventails brisés," became quickly the vogue, and were copied also by English makers. Of the genuine "Vernis Martin" fans the centrepieces by Huet represent rustic groups of figures and animals, and these fans are very valuable to the collector.

In the earlier specimens of the French pleated fan, end of sixteenth century, the parchment mount is often decorated with an imitation of lace-work running round the top. The size of a fan is also a pretty sure indication of the period to which it belonged; fans after their introduction gradually increased in size under Louis XIV., then fluctuated until the middle of the eighteenth century, when they gradually decreased to the



ITALIAN FAN

EARLY SEVENTEENTH CENTURY

proportions we find paramount under the first empire. They, however, at no time attained to the size of those ancient Japanese Court fans, which measured two feet across, and whose strange appendages of tassels and chenille braids swept the ground when the lady fanned herself. And, while on the subject of Eastern fans, mention should not be forgotten of those very rare and very valuable old Chinese fans (seventeenth century),

with sticks and guards of silver or gilt filigree work, ornamented with a plain design in translucent enamel, the same both sides. Miss Moss, of Fernhill, Blackwater, is the happy owner of a very perfect specimen of a fan of this kind, which has, I think, been erroneously described as Spanish. The mount is evidently of much more recent date, and presumably represents the family of Philip IV. of Spain.



JAPANESE FAN

LACQUER STICKS, FIGURES WITH GOLD WORK, ABOUT 1600



N. Couiller, Inv^e et Sculps.

THE YOUNG DUTCHMEN,

London Pubd April 25th, 1785, by Jas. Birchall, No 173, Strand.



Fan Collecting

Miss Moss's collection, though small, comprising, as it does, about thirty fans, is extremely valuable. The fans have all been most carefully chosen, are in fine condition, and represent some of the best styles of decorative work—Chinese, French, Italian, English, and Dutch. Amongst the English fans one of peculiar interest dates from the reign of William of Orange; the sticks are carved bone, and the mount of paper is painted with a view of Kensington Square and personages in the costume of the period. As an authentic relic of old London, this fan has its special value for the historian.

A group of "Minuet" fans includes one of which the design may fairly be attributed to Angelica Kauffman, who, as is well known, often designed fans. It is of carved ivory in an elaborate design of which the motive is an arrow-head, and the guards are ornamented with steel beading and exquisitely-carved medallions. A French Minuet fan is made of asses' skin (a pure white vellum), and is decorated with an Oriental pattern of exotic birds beautifully drawn and brilliantly coloured. Two Dutch fans in carved horn are painted with single forget-me-nots and small wreaths; but the most remarkable of the lot, by reason of its altogether uncommon character, is a fan in finely pierced steel over taffety,

with pearl sticks. Each of the above fans is a perfect example of a distinctive style of eighteenth century decorative work.

Amongst other beautiful fans in Miss Moss's collection are the following: A Chinese fan, early seventeenth century, in red and gold, with sticks of red lacquer. A Louis XVI. fan, a perfect example of the richest style of decorative work of the period, the pearl sticks elaborately carved, with gold encrustations on one side and silver on the reverse. An English eighteenth century fan, the ivory sticks richly carved, the mount vellum, with painted medallions of figures, and lace scrolls in shades of dull cream and crimson. An early French fan in Eastern manner, and with lace scroll pattern, a curious feature in the decoration of the ivory sticks being a single inlet of carved mother-of-pearl; and an Italian fan, middle seventeenth century, entirely in carved and painted ivory. Miss Moss has made it a rule to reject any fan offered to her (unless it be one of historic interest) where the sticks have been damaged, and then repaired by fresh and incongruous additions. The fact of the perfect condition of the most valuable specimens of her collection makes it a remarkable one, apart from other considerations. The fans here reproduced were kindly lent by Miss Moss for *THE CONNOISSEUR*.



FRENCH FAN

LATE SIXTEENTH OR EARLY SEVENTEENTH CENTURY



Pottery and Porcelain

Thomas Whieldon, the Staffordshire Potter

Part I. Table Ware

By Frank Freeth, M.A.

To Thomas Whieldon, of Little Fenton, belongs the distinction of having his name associated with a particular class of English pottery. The number of potters to whom such a tribute of merit has been accorded is small. In fact, the select band can be counted on the fingers of one hand; the others are Toft, Elers, Astbury, and Wedgwood, and they all alike hail from the Midland County renowned throughout the world for its potworks. Not only was Whieldon famous as a potter, but he was also a man of considerable local importance, for he held, among other public offices, that of High Sheriff of Staffordshire in 1786, and yet it remains a moot point to this day as to how his name ought really to be spelt. We come across the forms Whieldon, Wheildon, Whealdon, and Wheeldon, though the first is probably right and is the form adopted by his descendants. The great variety is, no doubt, due to the erratic spelling indulged in by the uneducated potter's assistant.

First let us inquire into the nature of the so-called Whieldon ware—or rather wares, for such they really are—and then discuss what means there are, if any, of identifying the productions for which Thomas Whieldon was himself directly responsible. No serious attempt to differentiate between his own work and that of his numerous contemporary imitators has hitherto, as far as I know, been made. Writers have no doubt been deterred by the difficulty of

the task, and in their treatises on the ware have contented themselves with including all pieces that bear the family likeness, whether good, bad, or indifferent. Whieldon never put any definite mark upon his own productions. Still, I think there are signs and tokens to guide us if we examine the different specimens carefully, in spite of the meagreness of the records at our disposal. The want of external evidence is remarkable. Even Simeon Shaw, who has played towards comparatively insignificant potters the part that Boswell played towards Samuel Johnson in recording their minutest virtues and foibles, makes but the scantiest mention of one who was probably the most inventive and original potter of the eighteenth century, not excepting even the famous Josiah Wedgwood himself. All the information we have about him is that he was at work at Little Fenton from 1740 to within about eighteen years of his death in 1798. For seven years of that long eventful period (1752-1759), the Prince of Potters, as Wedgwood has been called, was content to be his junior partner. Many eminent potters, too, of the last quarter of the eighteenth century—among them Josiah Spode and William Greatbach—

served under him as apprentices, and no doubt learnt from him, as Wedgwood himself must have done, many of those secrets of their craft which lent distinction to their work in after years. I note that Mr. Hobson,



NO. I.—SOLID AGATE SAUCEBOAT WITH MEDIUM VEINING

Thomas Whieldon

in his *British Museum Guide*, hints that Whieldon was more indebted to his partner and pupils than they to him, and, I think, somewhat ungraciously, seeing that the logic of facts points all the other way. His actual words are: "It is not possible to say how much of his reputation was due to the skill of his assistants." Mr. William Burton is, in my opinion, on surer ground when, referring to the men who were most active and instrumental in improving the Staffordshire pottery, he delivers this eulogy on Whieldon: "For the post of honour no name could enter into competition with that of Thomas Whieldon, who between 1740 and 1780 improved the older processes, and wrought with them new kinds of ware." If this be a fact, and I believe it to be, he has a far stronger claim to the recognition of posterity than has hitherto been admitted. At any rate, the enhanced value set upon his particular work in the last decade would indicate that collectors and others who can appreciate the beauty and delicacy of his varied productions endorse Mr. Burton's view. The competition in auction rooms for Whieldon ware is now so keen that pieces, which could have been bought for a sovereign or so a few years ago, fetch under the hammer any sum from five to ten, or even twenty, pounds, according to their quality and condition.

Whatever Thomas Whieldon's influence was, it must be conceded that the period of his activity was synchronous with some of the most important developments that have ever taken place in the history of ceramics. He took up the thread



NO. II.—SOLID AGATE JUG WITH BROAD VEINING



NO. III.—EARLY TEAPOT WITH APPLIED DECORATION

as it fell from the hands of Astbury in 1743, and at once proceeded with experiments that gave the charm of variety to a ware that laboured somewhat under the disadvantage of monotony. The consequence is that the earlier pieces, which belong to what I call the transition period, have been as often ascribed to Astbury as to Whieldon; but since they bear the characteristics of both potters, they must unhesitatingly be regarded as the work of the later of the two. I allude to those tea and

coffee pots which have an Astbury body with handles and spouts of the Whieldon type, and to those curious little figures with red bases, yellow heads, and mottled clothing, which I shall deal with in Part II. But I am anticipating matters, and must hark back to describe the wares and how they were produced. They may be classified as follows (i.) solid agate; (ii.) tortoiseshell and clouded; (iii.) cauliflower (including pine-apple, lemon, and maize). The first-named is a natural descendant of the so-called comb-ware of the seventeenth century: "sed quantum mutatus ab illo!" Under Whieldon's master-touch the coarse material is suddenly transformed out of all knowledge, as if by magic, and this change he effected by quite a simple process. Instead of making the veining on the surface alone by means of squeezing different

coloured clays on to the body, he devised the method of putting thin layers of these clays one on the top of the other, and then, when they had adhered sufficiently, cutting the composite mass into slices; these he then worked into the desired shapes, afterwards applying a rich lead glaze of



NO. IV.—COFFEE-POT WITH STAMPED DECORATION

various tints. There is a charming variety in the nature of the veining—indeed, no two pieces are exactly alike. The kinds of veining may be roughly classified as three, viz., the fine, medium, and coarse. On a diamond-shaped teapot I have it is so fine and delicate as to be almost imperceptible at first sight, and is, consequently, not nearly so effective in a cabinet as the medium, an example of which I have illustrated in the sauceboat with fox-shaped handle (No. i.). It is one of those dainty blue-tinted pieces that are peculiarly attractive, and seems to bear the personal impress of Whieldon upon it. The coarser, or broader kind of veining, is shown on the jug illustrated (No. ii.). This agate ware was used almost exclusively for table utensils. Manifold as the effects thus obtained were, they were not comprehensive enough to satisfy Whieldon's ambitious mind; for we find him soon casting about for improvements, and the result of his unceasing experiments is to be seen in the beautiful tortoiseshell and clouded wares that are now so highly prized. They have a cream-coloured earthenware as a basis, and the surface is splashed with different ores or mineral oxides, according to the tint required. Thus the rich purple brown was produced by manganese, the warm yellow by oxide of iron, the dark golden brown by a

mixture of the two; oxide of cobalt and copper, respectively, gave the blue and green hues, and so on. The earliest examples, as is but natural, recall the work of his immediate predecessor Astbury—indeed, they are often so labelled in museums. The teapot illustrated (No. iii.) has a fawn-coloured body, with the handle, spout, and applied decoration mottled in the manner I have just described. The change from fawn to light yellow marks the next stage, and we have proof that it took place as early as Whieldon's partnership with Wedgwood, for almost the only piece of pottery that we are positively sure that Whieldon himself manufactured has this yellow glaze. It is a jug inscribed "Ralph Hammersley, 1757," which was given by Whieldon to Hammersley, his milkman. As forming the foundation of our knowledge of Whieldon's own work, it is, of course, a piece of paramount importance and worthy of the closest study. The yellow surface is ornamented with rosette-like flowers and leaves tinted in relief with touches of green, grey, and yellow. It has the so-called "crabstock" or "rustic" handle, which is characteristic of so many Whieldon and saltglaze pieces. With this authentic piece to guide us, I think we may safely conclude that



NO. V.—TORTOISESHELL WARE COFFEE-POT WITH VINE DECORATION

Thomas Whieldon

the coffee-pot next illustrated (No. iv.) proceeded from the same hand about the same period. It is the same colour and has similar applied ornaments in the Elers style, tinted with touches of green and light-brown in the same way. The handle, it is true, is somewhat different, but handles and spouts were made quite regardless of the body, and put on in a promiscuous manner. In this case the handle is pinched at the bottom, as handles frequently are on saltglazed pieces. Indeed, there is a saltglaze coffee-pot in the British Museum almost exactly like it in ornamentation and shape. It is illustrated in the British Museum guide, and stated therein to have been "probably made by John Astbury," though we do not meet with any work quite so fine on the red ware pieces that we know to have been made by Astbury.

A further stage was reached, when Whieldon took to mottling or clouding the whole surface, as well as the raised ornaments. A throbbing brown in imitation of tortoiseshell was perhaps his favourite colour for this purpose. The effect of it may be gathered from the illustration (No. v.) of the beautiful coffee-pot decorated with vine tendrils, leaves, and



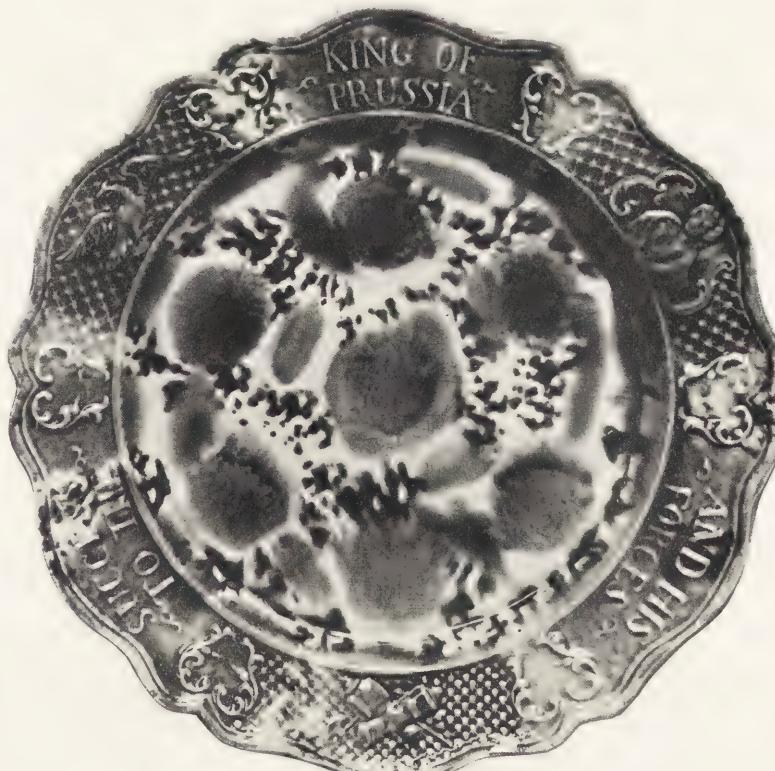
No. VI.—TEAPOT WITH LANDSCAPE MOULDED IN RELIEF

grapes in relief, and touched with gold. It may be noticed that many of the coffee-pots, tea-pots, and cream jugs of this kind have a bird with outspread wings on the lid in place of a knob or "crabstock." This peculiarity has given rise to an ingenious conjecture that they were made by a contemporary potter named Daniel

Bird, of Cliff Bank, near Stoke; but, as far as I know, it has nothing to support it except the name, which no doubt suggested the idea. More uncommon, and to my mind more fascinating, are the pieces that are clouded over with a throbbing slate colour of a deep tone: they are so rich-looking. Lastly may be mentioned the specimens upon which the decoration is moulded instead of being applied. It will be found that the Oriental taste predominates upon them. Teapots and tea-caddies with Chinese figures and designs

—generally in panels—moulded on them are less rare than those with English designs, like the rich greeny teapot illustrated (No. vi.), which has on the sides quite an elaborate landscape impressed, with pond, cattle, swans, etc.

It may be noted that many mottled pieces were manufactured at Leeds. These pieces generally have plain,



No. VII.—"KING OF PRUSSIA" MOTTLED PLATE

smooth surfaces, and are covered with a thinner and poorer glaze. Another distinguishing feature is the twisted handle and flower on lid, which are eminently characteristic of Leeds ware.

No article on Whieldon ware would be complete without any reference to the many-coloured plates, which were made for dessert services chiefly, and are by no means so scarce as other articles. They were made in nearly all shades and tints ; but the deep grey octagonal ones are generally preferred by collectors, and with reason, for they show the best quality. The "King of Prussia" plate, that I have illustrated (No. vii.), as a specimen has less merit about it than interest. The colour is not of the best, and is put on in blotches. In the different compartments of the border is the inscription, "Success to the King of Prussia and his forces," surrounded by a bust of Frederick the Great, a military trophy and eagle, all moulded in relief. A plate of the same pattern was also made in saltglaze. They were no doubt executed about 1757, when the trend of historical events made that monarch so popular in this country.

Finally, there is the tea and coffee ware made in imitation of the cauliflower, maize, melon, and pine-apple. It has distinctive features of its

own, yet there is such a general resemblance in shape and tone between this ware and the mottled that, for want of better knowledge, it is usual to attribute its make to Whieldon. The striking similarity between the green glaze on this ware and on Wedgwood's dessert services would suggest the notion that this particular tint was evolved during the partnership period. Which of the two was the originator, must, I fear, remain a mystery. Of the four patterns mentioned, that of the cauliflower was the most successful. The conventional treatment is very effective, the rich green and creamy yellow being delightfully contrasted, as on the coffee-pot illustrated (No. viii.) ; but, alas ! worthless imitators have lately been very much *en evidence*, and collectors must be on their guard against buying specimens in a bad or artificial light. In good day-light there is not much danger, as the blue tint on the leaves of the spurious pieces is very different from the bright leafy green of the originals ; the finish, too, is in all respects inferior. Attempts have also been made to reproduce the agate and clouded wares, but, fortunately, with even less success. The potting is clumsy and the colours do not blend in the same pleasing way.



NO. VIII.—CAULIFLOWER WARE COFFEE-POT





J. N. Bérenger del.

J. J. Legrand sculp.

A Paris chez Legrand, rue Gallande n° 74.

ORANGE GIRL

Valenciennes

Part II.

ACCORDING to Peuchet* the sole defect of Valenciennes was its indifferent white; but one quality of thread was used, the value of which in Arthur Young's time ranged from 24 to 700 livres a pound, but though expensive, the price of the flax was but one-thirtieth of the selling price of the finished lace. This thread came from Flanders, Hainault, and Cambrésis.

The designs were pricked upon green parchment prepared at Lille, and a favourite pattern remained in use as long as it was in demand.†

The design was the special property of the manufacturer, it was at the option of the worker to pay for its use and retain her work, if not satisfied with the price she received. Valenciennes can be detected no matter what its design, which is often derivative, imitative, or directly borrowed from Mechlin, Brussels, or Alençon, by the absence of cordonnet and by its peculiar mesh. Some rare experimental specimens were made by the Valenciennes workers in which an occasional cordonnet was introduced, but such works are very exceptional. Open à jours are of extremely rare occurrence; their fillings are very similar to those of Mechlin.

No lace was so expensive to make from the number of bobbins required for fine lace of wide width. "While Lille lace-workers could produce from three to five ells a day, those of Valenciennes could not complete more than an inch and a half

By M. Jourdain

in the same time. It took ten months, working fifteen hours a day, to finish a pair of men's ruffles, hence the costliness of the lace." At the present day all the bobbins which are employed in the "mats" or ornament do not pass into the ground, which is a great economy; they are removed to the next motif.

After the French Revolution, when so many lace-makers fled to Belgium, Ghent, Alost, Ypres,‡ Bruges, Menin and Courtrai § became the centres of a new and inferior Valenciennes, each town having a distinctive feature in the ground. These laces are as a rule less close in workmanship, less solid, and cheaper.

At Ypres, which makes the best quality of Belgian Valenciennes, the *réseau* is made of a plait of four threads, and forms a diamond-shaped mesh. In Courtrai and Menin the grounds are twisted three and a half times; and in Bruges, where the ground has a circular mesh, the bobbins are twisted three times; that made at Ghent || in East Flanders, is square-meshed, the bobbins being twisted two and a half times. Valenciennes

‡ As early as 1656 Ypres began to make lace. In 1684 it was already much decayed. It rose again after the influx of Valenciennes workmen after the French Revolution. In 1833 the wire ground was adopted.

§ "Courtrai makes the widest Valenciennes. Valenciennes of Courtrai was much sought after in the eighteenth century both in England and France."—Peuchet.

|| Savary cites the Fausses Valenciennes of Ghent, which he declares are "moins serrées, un peu moins solides, et un peu moins chères."

* *Dictionnaire de la Géographie Commercante*, 1789.
† *Ibid.*



BOBBIN-MADE DUTCH LACE

EARLY SEVENTEENTH CENTURY

MUSÉE DES ARTS DÉCORATIFS, BRUSSELS



DUTCH BOBBIN LACE

SEVENTEENTH CENTURY

laces made outside the walls of Valenciennes were designated as *Fausses Valenciennes*, whether made in Belgium or in the *Département du Nord*, at Lille, Bergues, Bailleul, Avesnes, Cassel, and Armentières.* Of these latter centres Bailleul produced † the largest quantity: chiefly (before 1830) of a narrow straight-edged type for the Normandy market. ‡

At Dieppe,§ in Normandy, Valenciennes with the square ground was introduced in 1826, by the sisters Fleury and Hubert from the Convent of La Providence at Rouen, and took the place of the old point de Dieppe, which is very like Valenciennes with small round meshes. Of this lace, Peuchet,|| writing at the end of the eighteenth century, says that the designs were inferior, but that an attempt was being made to introduce lighter, less crowded designs. The thread came from Flanders, from Saint Amant. Point de Dieppe¶ requires much fewer bobbins, and whereas Valenciennes can only be made in lengths of eight

* "Armentières et Bailleul ne font que de la Valenciennes fausse dans tous les prix."—Peuchet.

† The laces of Bailleul "have neither the finish nor the lightness of the Belgian products, are soft to touch, the mesh round, and the ground thick, but it is strong and cheap, and in general use for trimming lace."—Mrs. Palliser, *History of Lace*.

‡ Small quantities of Valenciennes have been made in Le Puy, Bohemia and Northamptonshire.

§ It is said to have had considerable trade at the end of the seventeenth century, and to have slackened since about 1745.

|| *Dictionnaire de la Géographie Commercante*, 1789.

¶ Mrs. Palliser.

inches without detaching the lace from the pillow, the Dieppe point is not taken off, but rolled.**

DUTCH LACE.

Holland, in spite of its proximity to Flanders, seems to have produced little lace during the sixteenth and early seventeenth centuries. In 1667, however, the Dutch themselves set up manufactures of lace, to rival France which had laid prohibitive duties upon foreign goods.

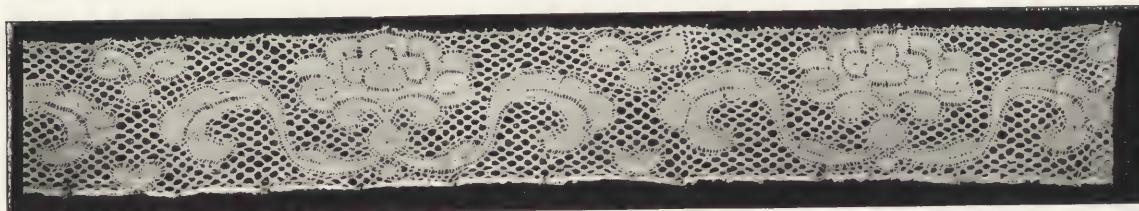
No trace is found of the manufacture of point-lace set up at Amsterdam by refugees from Alençon. The Dutch lace, as it appears in portraits, is thick, strong, and bobbin made. A type of scalloped lace, the pattern of each scallop repeating upon either side of a central line, has a design of tape-like continuous scrolls arranged rather closely together in leafy or fan forms, or some pendant blossom of conventional†† form; this lace was in use from about 1630 to 1650. ‡‡ Other Dutch varieties of lace are pieces in design like early Valenciennes with conventional rolling scroll with blossoms; or a pattern of flowers and fruit strictly copied from nature.

The thread used in Holland was the famous Haarlem thread, once considered the best adapted for lace-makers in the world. "No place bleaches flax like the meer of Haarlem."

** The lace of Eu, resembling Valenciennes, disappeared at the French Revolution. Valenciennes was made in Northamptonshire for a short time.

†† Among the Dutch laces in the Victoria and Albert Museum is a pillow-made edging in the manner of early Italian pillow-laces, but of thicker design (No. 604, 1854).

‡‡ See 286, 1890; 861, 1853; 153, 1885.



DUTCH BOBBIN LACE



Thomas Sheraton

Part III.

By R. S. Clouston

IT is by no means an easy matter to estimate Sheraton's influence on the furniture design of his time, nor, indeed, how much of the style which he seems to have evolved was new, and how much already in existence. French furniture had, in the closing years of the Monarchy, become more severe, and it is at least doubtful if Sheraton was the first to be affected by the change.

It takes no knowledge of design to appreciate the difference in intention and feeling between Hepplewhite's general style and that of Sheraton. In many cases the difference is much more easily appreciated than put into words, yet everyone who turns over the leaves of the two books must be conscious of its existence. Sheraton was the chief apostle of the new school, and, were it not for the personal spite which he could not help showing towards his great rival's work, we could scarcely do other than admit him to be its originator as well; but, judging him out of his own mouth, that is well-nigh impossible. If Hepplewhite's

designs—and especially his chairs, were not in accordance with "the newest taste" when Sheraton first published, and if Sheraton never worked in London, it is evident that he did not originate, but merely followed the new line of feeling; for we can scarcely suppose that his Stockton work could have affected the cabinet-makers of the Metropolis.

In his introduction to Part III. of the *Drawing Book*—where design proper may be said to begin—

Sheraton states that his intention is "to exhibit the *present taste* of furniture," and he goes on to tell how careful he has been to make his book adequate in this respect. "I made it my business," he says, "to apply to the best workmen in different shops, to obtain their assistance in the explanation of such pieces as they have been most acquainted with." This not only applies to the mere method of construction, but also, as we can see from the rest of the book, to some of the designs.

Sheraton possessed undoubtedly originality, but he could not, like Robert Adam, afford to



ARM CHAIR AT SOANE MUSEUM

The Connoisseur

preach something entirely subversive of existing styles. His book being intended primarily for the trade, he was necessarily hampered by the requirements of his customers, and he pours out his woes to the "sympathising reader" on the difficulty of pleasing all his customers:—

"Some have expected such designs as were never seen, heard of, nor conceived in the imagination of man; whilst others have wanted them to suit a broker's shop, to save them the trouble of borrowing a basin-stand to show to a customer. Some have expected it to furnish a country ware-room, to avoid the expense of making up a good bureau and double chest of drawers with canted corners Yet according to some reports the broker may find his account in it, and the country master will not be altogether disappointed."

This quotation will sufficiently explain the necessity for Sheraton, though he had no wares of his own to advertise, including some of the commoner and absolutely un-ornamental articles, and why some of the designs for more important pieces are of very inferior merit is possibly capable of a similar explanation.

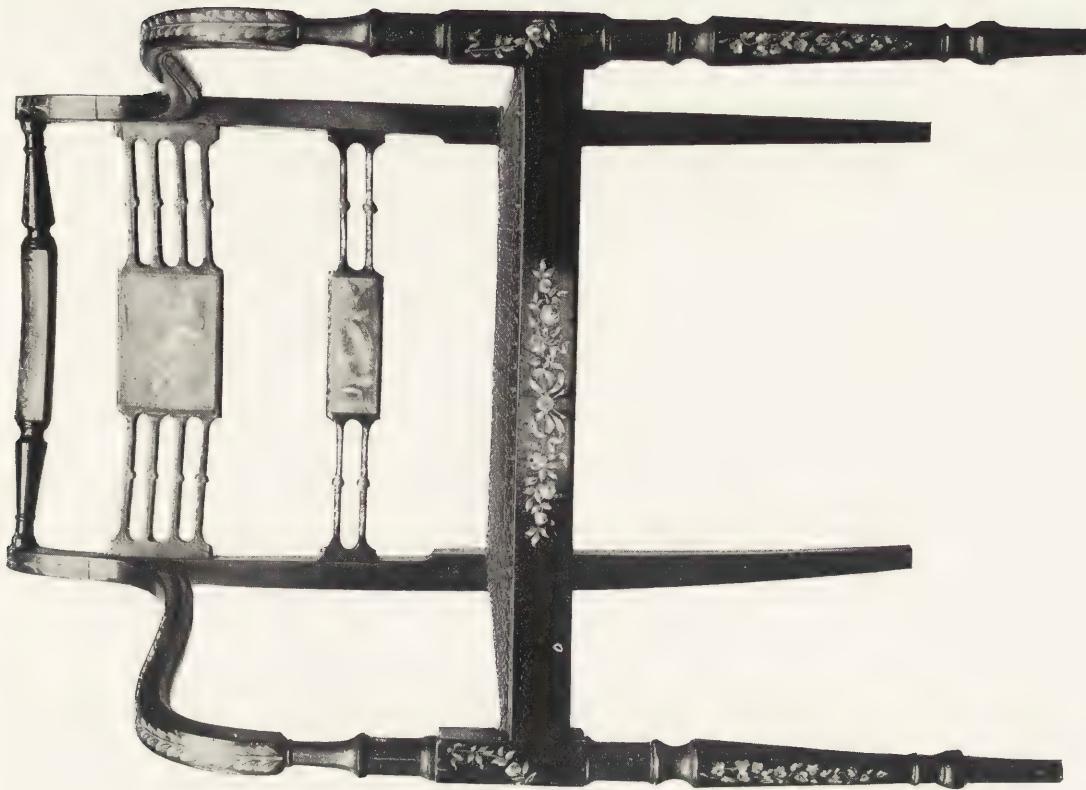
In several instances Sheraton illustrated pieces sold in certain shops, in others he makes some slight addition, while probably more than he acknowledges in his letter-press are not designs but drawings of actual pieces. Of the lady's dressing-table (page 325) he says, "These side glasses are an addition of my own, which I take to be an improvement: judging that, when they are finished in this manner, they will answer the end of a Rudd's table at a less expense." Even in this "addition" there is nothing new, as the arrangement of the glasses is practically taken from the Rudd.

The two knife-cases, of which he speaks on page 321, are probably also not his own designs, as he describes several different ways in which they are (not "may be") manufactured, and goes on to say, "As these cases are not made in regular cabinet shops, it may be of service to mention where they are executed in the best taste, by one who makes it his main business, *i.e.*, John Lane, No. 44, St. Martin's-le-Grand, London." In this instance he was very probably attempting to hurt an enemy as well as oblige a friend, for Hepplewhite's knife-cases were one of his specialties; certainly those of the urn shape are far more beautiful, and are now much more sought after than the rather ugly tortuous-fronted specimens illustrated by Sheraton.

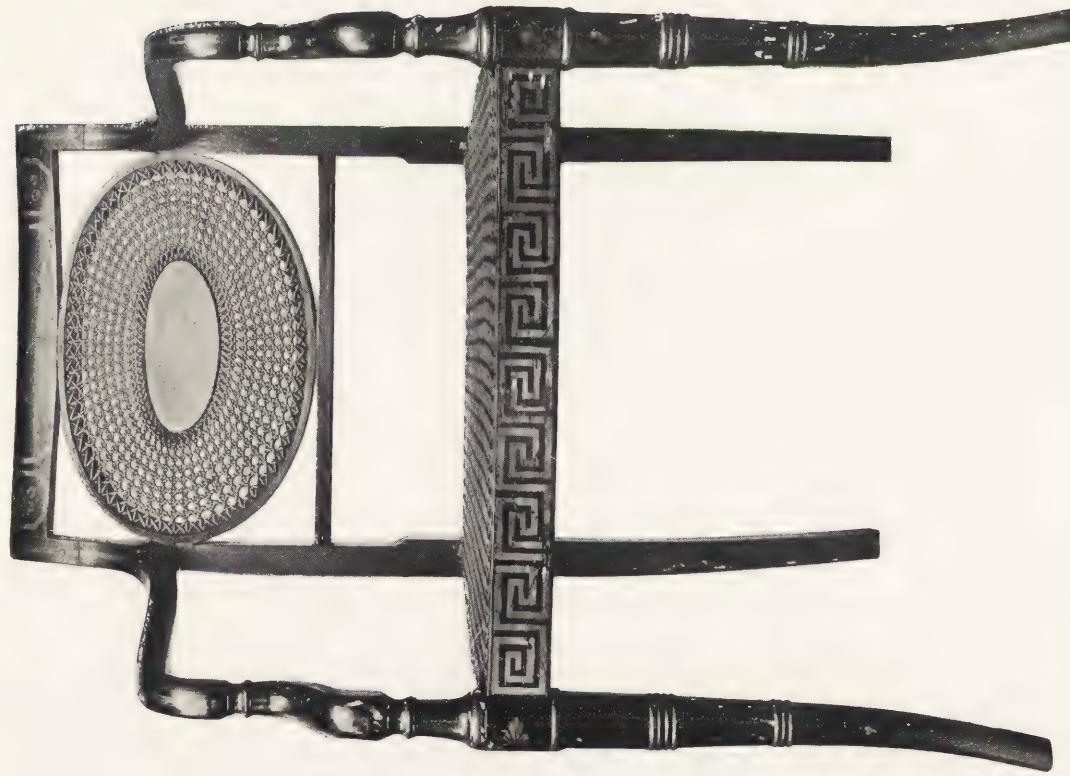
Two plates in the *Drawing Book* represent library steps of the *multum in parvo* order, both of which are from actual pieces made and sold by Campbell, the upholsterer to the Prince of Wales. Of the first, Sheraton says: "There are other kinds of library steps which I have seen, made by other persons, but, in my opinion, these must have the decided preference both as to simplicity and firmness when they are set up." In the second plate Sheraton advertises his friend's wares still more openly: "Those masters, however, who do not think it worth their while to be at the trouble of introducing any essential alteration in them, may have these steps from Mr. Robert Campbell & Son, Marylebone Street, London, with a sufficient allowance for selling them again." It is on account of these and similar plates that Sheraton has been credited with a considerable amount of mechanical ingenuity, but, in each case, his letter-press disclaims any merit as to the invention. I have also seen it stated that he held a patent for improvements in pianos. This may be so, but I have failed to find his name in the index of the Patent Office.

Though, with the exception of the knife-cases, these particular plates are more in the nature of plans than designs, I am inclined to consider it probable that some of the most puzzling inequalities in the *Drawing Book* may be similarly explained, as also some of the more unexpected departures from its general style. Among the latter I would class the tripod candle-stands, which are simply debased Adam. That these are not designs but drawings from existing specimens is obvious from his description. He "could not show to advantage more than three lights, but in reality there are four."

Of the other class—those which are "Sheraton" in style, but not up to his standard of design—it is much more difficult to speak, particularly as they comprise a considerable proportion of the book. Two of the most noticeable of these are the cabinet (page 330) and the lady's cabinet dressing-table (page 332). In both of these there are not only unsupported curves in the top, but they are emphasised by being repeated a few inches below, thus breaking a rule which he elsewhere adheres to so rigidly. The description seems to bear out this supposition. Of the cabinet he says, "The style of finishing *them* is elegant, being often richly japanned, and veneered with the finest satin wood." Observe how differently he



LATE DECORATED CHAIR VICTORIA AND ALBERT MUSEUM



LATE DECORATED CHAIR VICTORIA AND ALBERT MUSEUM

speaks of his "new designs for chair-backs": "No. 3 may be either a drawing-room chair painted, or it may be made a handsome parlour chair by taking out the top drapery and making the bottom of the banister plain; if for a parlour chair the top rail is *intended to be* stuffed and covered with red or green leather, or it may be entirely of mahogany panelled out of the solid: but if a drawing-room chair, it must be stuffed and covered to suit the seat."

Too much stress must not be laid on the claim of novelty, which is not always made even where it exists, nor on the fact of the articles being already manufactured and sold, for, as will be seen later, Sheraton designed for the trade, and the original designs might possibly have been by him. Neither is it possible to ascribe all that is poor in design to others, for there would seem to be no doubt regarding the authenticity of the bookcase alluded to in the last article. To cut out much of the purely cabinet work from the *Drawing Book* would certainly raise Sheraton as an artist, but I merely give the theory as a personal opinion, not as a fact capable of proof.

Much of the argument depends on whether Sheraton ever had a workshop in London. I cannot say I think it likely, but there have been so many statements to the contrary that I have enquired into the only one of which I am aware which appears to be more than mere guess work.

There are some curious chairs in the Soane Museum,

which are said to be the work of Sheraton himself. The arm-chair is fitted with the ordinary legs of the time, but the single chairs have thick, turned legs, which give a most ungainly effect when contrasted with the more delicate work of the backs. The late Mr. Birch told me that these chairs were made specially by Sheraton for the Bank of England, and that a similar set were to be seen in the Governor's room. The reason for their manufacture (it is impossible to call it design) being that the ordinary tapering leg was considered too fragile for use in such a public place.

Sir John Soane, who was the architect for a great part of the Bank, was also intensely interested in all art matters, as can easily be seen by even a cursory view of his collection. He probably knew more regarding the workers of his time than any other man; but he, unfortunately, transmitted his knowledge orally. Had he written down the statement repeated to me it would have settled, once for all, the dubious point regarding Sheraton's actual work in his early London period; but when such a story passes through so many mouths, it is easy to see how, without any intention of being other than exact, the whole meaning may be changed. A "Sheraton chair," for instance, is a phrase of widely different meaning from "a chair by Sheraton," yet one might easily have been exchanged for the other. Nor is the story absolutely correct in its facts. By the courtesy of



CHAIR AT SOANE MUSEUM

the Bank of England I have had the opportunity of examining the very interesting collection of chairs preserved in the building. There are chairs similar to the arm-chair illustrated, but there are none with the heavy turned leg of the single chairs. The story has undoubtedly some truth in it, and these Soane Museum chairs were most probably at one time in the Bank. One cannot imagine why Sir J. Soane should have ordered such clumsy chairs for his own house ; but, being almost as keen a collector of curiosities as of art objects, we can understand his becoming possessed of them, either by exchange or purchase, during his connection with the Bank. I have gone somewhat fully into the question of the authenticity of these chairs, as the statement is so well known and made, not only by better authority, but with more circumstantiality than any other of which I am aware. The South Kensington attributions appear to be mere guesses, and as there is not even any evidence as to who originally made the guess, they may very well be passed over as, to say the least, unreliable ; but where a specific statement is made on such authority, it demands careful consideration. If, however, it is inexact in fact, it can scarcely be held to be evidence as regards mere phrase. I confess that when I took up the enquiry I was more than prepared to find a flaw in the claim, but that was because it was in direct contradiction to such evidence as we have. Until there is positive proof of an article having been made by Sheraton's own hands during his London period, I think we may be fairly safe in considering that he confined himself to design.

While on the subject of Sheraton's actual work, I may mention an interesting communication I received from a correspondent regarding one of the chairs illustrated on page 154 of *THE CONNOISSEUR*, Vol. XII., which, he informs me, there is reason for supposing was made by Sheraton while in Stockton. The chair is that to the left, and the story is not only probable but inherently likely, as some exactly similar chairs came from Stockton which might, as will be seen from the illustration, have been made at any date from 1785 to the end of the century.

It is probable that Sheraton, though he did not make furniture while in London, designed considerably more than appears in his books. He is said to have made drawings for the Gillows, and he certainly executed one for Messrs. Broadwood. This would probably have been forgotten along with the rest had not Sheraton considered it

worth his while to have a plate of the piece engraved by Barlow, which he seems to have published separately. It is of a piano made for the Queen of Spain, and Thomas Sheraton was not the man to throw away such a chance of self-advertisement. The plate would be interesting if only because it seems to be his first essay at printing in colour. On the top it is entitled, "A Plan Elevation & View of a Grand Piana (*sic.*) Forte, made for the Prime Minister of Spain by M. Broadwood & Son, Instrument makers to his Majesty" ; while below it is more fully described as a "Grand Pianoforte, C to C, in a Satin Wood case ornamented with Marqueterie, and with Wedgwood's & Tassie's Medallions, manufactured by John Broadwood & Son in 1796 for Don Manuel de Godoy, Prince of the Peace, and by him presented to Her Majesty the Queen of Spain." The piano itself, which is now the property of an English collector, is a very magnificent piece of furniture. The case is of the old harpsichord shape, but the legs are stout tapering squares, the older trestle form having been practically abandoned some years before its construction. On the centre of one of the sides is a brass plate embossed with the royal arms of Spain, while round its entire length are small but beautiful Wedgwood plaques, said to have been designed by Flaxman expressly for this piano. The board above the keys is inlaid with a decoration of musical instruments and floral devices in the later English style, and the introduction of other woods in the large surface is striking and well managed. It is in reality what Sheraton wrongly claimed for his huge monstrosity of a bed, "worthy the notice of a king," for it is not only magnificent, it is supremely simple. It is not till the eye has first been satisfied by the general effect that we discover how retention of power has been achieved through a perfect wealth of decoration by attending to proportion in the ornaments employed combined with broad and bold treatment of surfaces. I have been compelled to speak disparagingly of much of Sheraton's larger cabinet work, but I have nothing except unmixed praise to bestow in this instance, the more so as he might easily have been led away from simplicity by Adam's example. Sheraton had, probably through his friend Campbell, seen some of the royal palaces, and, as remarked before, his state bed strongly resembles Adam's. He must also, in spite of the fact that he never mentions it, have seen the book published by the brothers Adam, in which there is a plate of a harpsichord designed for the

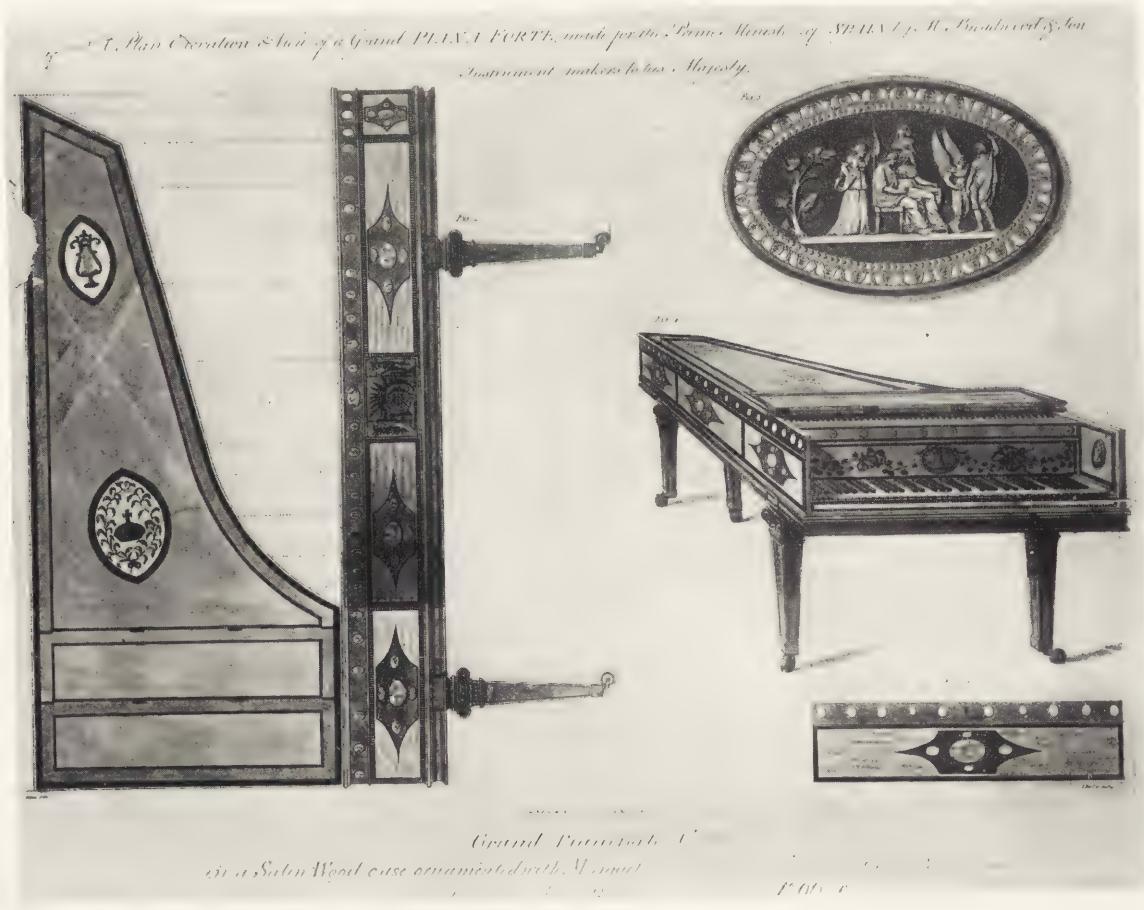
The Connoisseur

Empress of Russia. I do not know of any musical instrument of the school and period at all comparable to these, and judging by the beds, it might have been expected that there should be some resemblance between them, if not in actual design at least in intention; but they are not even distantly related. Adam attained his richness of effect by florid lines and large and conspicuous ornament, and the harpsichord, though beautiful enough in its way, does not attain to the dignity of the piano we are considering.

The introduction of Wedgwood plaques into furniture was fairly common in the end of the eighteenth century, and many beautiful pieces were made in the style, which are deservedly very highly valued. Of them all, I question if there is one which is more satisfying than this. The medallions themselves, made, as they were, just before the secret of their manufacture was lost, are delightful examples both as regards design and quality, and are each of them deserving of careful

study; but their subservience to the general scheme is a point which was too often lost sight of by the old designers. Usually we find them forced on the eye, as if the piece were made merely to frame them. Here, by a touch of genius, they actually frame the piece; they are used, in fact, like the chased brass-work of the best French examples. They are works of art, and would be beautiful anywhere, but they do not call attention to themselves to the disadvantage of the whole.

It is worthy of remark that there is no piece in the *Drawing Book* of Sheraton's own design in which plaques were intended to be used. His only mention of them is in his description of a commode in the Prince of Wales' drawing-room, which is another of his trade puffs. "In the frieze part of the commode is a tablet in the centre, made of an exquisite composition in imitation of statuary marble. These are to be had, of any figure or any subject, at Mr. Wedgwood's, near Soho Square."



PIANOFORTE DESIGNED BY SHERATON FOR MESSRS. BROADWOOD

Pottery and Porcelain

Leadless Decorative Tiles, Faïence and Mosaic

By W. J. Furnival, Reviewed

[Stone, Staffs.: W. J. Furnival, with Illustrations, including Coloured Plates.]

SCARCELY a decade has elapsed since the time when there was a general lament over the scarcity of readable books dealing completely with English Ceramics.

Books on "Marks and Monograms" formed the staple food of the student, but, owing to a paucity of descriptive details, a certain incoherence of facts, and "jerkiness" in their arrangement, they could never be anything more than "books of reference." During the last few years this reproach has been removed, and, in quick succession, our bookshelves have been enriched by the important works of Mr. Wm. Burton and Mr. M. L. Solon, not forgetting the smaller but delightful handbooks, such as Mrs. Willoughby Hodgson's *How to identify Old China* and the excellent *Guide to the English Pottery and Porcelain in the British Museum* issued by the authorities. If we add to these publications works of a sectional character, such as Prof. Church's *Josiah Wedgwood*, and Mr. Turner's works on Swansea and Nantgarw and his latest book on William Adams, it would seem as though the entire ground of English Ceramics was now covered, and that it would be impossible to introduce to the reading public a work—germane to the subject—which was invested with any degree of novelty.

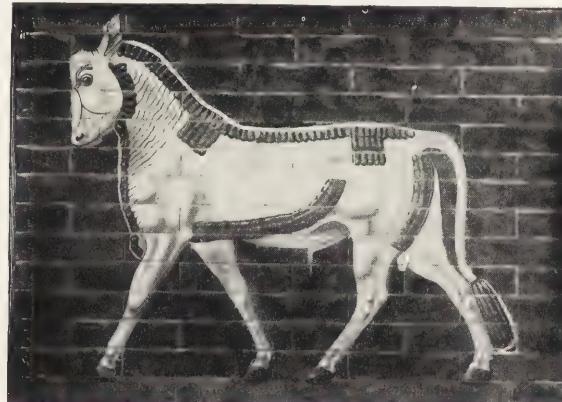
The publication of Mr. W. J. Furnival's new

book on *Leadless Decorative Tiles, Faïence and Mosaic*, must certainly be regarded as a red-letter day in the annals of ceramic literature, since, for the first time, this important subject covering vast periods of time, extending from 5000 B.C. to the Chicago Exhibition, spreading over many countries from China to Persia, Constantinople, Egypt to Italy, Spain, France, England, and finally crossing the Atlantic for the consideration of the enormous modern developments of the art in America. This extensive subject is here focussed, condensed, and brought within the limits of a readable book.

We draw special attention to the publication of this work, since the part which will appeal to our readers might, perhaps, be overlooked, being imbedded, so

to speak, within the chapters of an avowedly technical book, intended primarily for manufacturers and others interested in the future of the fictile arts.

The object of the book in its original inception, was of a hygienic and philanthropic nature, written expressly for the purpose of combating that dreadful disease known as "plumbism" or lead-poisoning, to which all workers in lead are liable, and in which the pottery trades have the unhappy distinction of recording the greatest number of cases.



ENAMELLED BRICK RELIEFS FROM BABYLON

The Connoisseur

Mr. Furnival believes that if manufacturers and their chemists will only give their whole heart to the matter, innocuous leadless glazes may be used with results equal in every way to those produced by the lead glazes at present in use.

the author has carried him on and on, until this important monograph has reached its present compendious form.

The "Historical Review" is the part which will specially interest the readers of this magazine;



ENAMELLED TILES OR FAÏENCE FROM TEL-EL-YEHUDIYEH

TWENTIETH DYNASTY

He submits many pages of formulæ as a basis for further experiment.

When an indefatigable personage combining the elements of reformer, scientist, artist, antiquary, and litterateur, sets his hands to the making of a book, it would indeed be rash to predict the limits which it will reach ere it is finally printed, and so we imagine the fervour and enthusiasm of

it is so complete that we venture to hope that some day Mr. Furnival will confer a boon upon the army of collectors by publishing this part as a separate work.

It is a matter of some surprise that the interest in decorative tiles is not more general, and we can only attribute this indifference to the scant attention the subject has received at the hands of

Leadless. Decorative Tiles



GREEN-GLAZED RELIEF TILE FROM ABYDOS
TEMPLE FIRST DYNASTY
(DR. FLINDERS PETRIE'S COLLECTION)

writers on ceramics. Indeed, most of the information has to be searched for in the pages of Architectural Reviews, Proceedings of Antiquarian Societies, and Books of Travel. Mr. Furnival has accomplished the arduous task of collecting these scattered writings and of weaving them together in the form of a most interesting narrative.

The "Historical Review" commences in Babylonia about 5000 B.C., and begins with the inscribed, baked-clay tiles, which have survived the papyri, and are probably amongst the earliest written records the world possesses; it then passes on to the marvellous enamelled bricks, excavated by

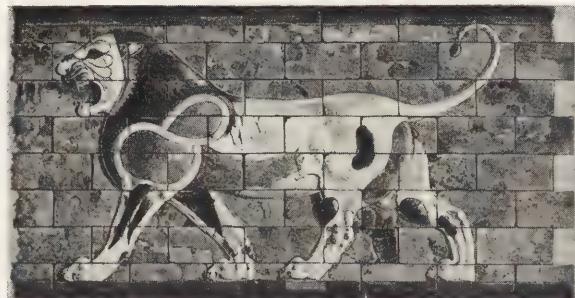


PERSIAN TILE THIRTEENTH CENTURY
(SOUTH KENSINGTON MUSEUM)

Sir Henry Rawlinson, on the traditional site of the Tower of Babel.

Mr. Furnival quotes from a lecture delivered in 1903, by Dr. Friedrich Delitzsch, in which the first illustration is described: "How the pulses quicken, when, after long weary weeks of work with pick and spade under the scorching rays of an Eastern sun, the long sought for building is disclosed; when, inscribed on an immense slab of stone, the name 'Ishtar Gate' is read, and, piece by piece, the great double gate of Babylon emerges from the bowels of the earth in splendid preservation. Whichever way we look on the wall surfaces of the towers, as well as the gateway passages, every part swarms with reliefs, rēmu coloured on their surface, with enamels standing out against the background of deep blue."

"Mightily the wild ox strides with long step, and neck proudly raised, with horns bent threateningly forward, ears turned back, nostrils dilated,



PORTION OF FRIEZE OF LIONS FROM THE PALACE
OF DARIUS AT SUSA

the muscles tense and swollen, the tail lifted and falling away in a vigorous curve—all as nature dictates, yet enhanced by an air of nobility; if the smooth skin is white the horns and hoofs are of a brilliant golden hue, if the skin is yellow then both are of a malachite green, while the mane in each case is printed deep blue."

After describing somewhat similar work in Assyrian remains, Mr. Furnival takes us on to Egypt; concerning the pre-dynastic antiquities of Egypt, Dr. Bridge says in his history of Egypt: "almost the latest possible date that can be assigned to them is 5000 B.C. Yet even at this remote date there have been found indications of glazed tile-work."

The writings of Dr. W. M. Flinders Petrie, Prof. Maspero, Dr. Bridge, and other authorities have been sifted for evidences relating to tile work with most interesting results.



MOORISH TILES FROM SYNAGOGUE AT TOLEDO
(COLLECTION OF MR. JOHN WARD)

One of the coloured plates showing fragments of enamelled tiles from Tel-el-Amarna and Gurob, is admirable; this plate, one of the many which have been specially produced for this work, shows so beautifully the texture of the coloured enamels and the varied play of light beneath the surface of the glaze, that we know it at once as the work of the artist antiquary, so entirely does it differ from the ordinary, hard, mechanical illustrations usually met with in books, which often convey such false impressions of Eastern art.

The very mention of the word *Tiles*, is sufficient to awaken in the minds of collectors, visions of Persian tile-work. The early Persian has so much in common with Babylonian work that Mr. Furnival raises the question whether the magnificent enamelled brickwork, discovered by M. Dieulafoy at Susa, was "spoils of war from Babylon," or whether it was "the work of artist Chaldean captains sent by Cyrus or Darius to Susa."

There is a great gulf between the early enamelled brickwork and the coveted Persian tiles produced from the twelfth to the sixteenth centuries. These tiles have occasionally been illustrated in the pages of *THE CONNOISSEUR*, but neither illustration nor written description can

give a true idea of their exquisite beauty. Travellers and artists have often sung their praises. Mr. Furnival quotes Sir George Birdwood, "The sight of wonder is, when travelling over the plains of Persia or India, suddenly to come upon an encaustic tiled mosque; it is coloured all over in yellow, green, blue and other hues, and as a distant view is caught of it at sunrise, its stately domes and glittering minarets seem made of purest gold . . . a fairy-like apparition of inexpressible grace and most enchanting splendour." Again, he quotes Mr. W. K. Loftus, "It is all but impossible to convey to the mind of another the impression produced upon the senses by the first inspection of a Persian mosque. The extreme richness of the polychrome decoration and the exquisite harmony of the whole, cannot fail to leave a lasting impression."

Mr. Furnival gives a coloured plate of a parcel of tiles from the palace of Chehi Sitún, showing the lively imagination and refined taste of the Persians at this early period.

The beautiful tiles of Damascus and Rhodes, so well-known for the conspicuous skill and ability displayed in their arrangement of colour, are all described at length.

In course of time, the Mohammedan or Saracenic influence travelled northwards, established itself in the south of Spain, and resulted in the production of those wonderful mosaic tiles or "azulejos." These tiles, which are peculiar to Spain, were made from the eighth to the fourteenth centuries.



BRISTOL DELFT TILES
(COLLECTION OF MR. F. W. PHILLIPS)

Leadless Decorative Tiles

The art of the tile-maker in China and India is fully considered, and to this section Dr. Stephen Bushell contributes a most valuable series of "Notes on the Architectural Use of Glazed Tiles in China."

After considering the Asiatic and the Continental developments of the art, our author settles down to a thorough investigation of the art in England, beginning with the Mediæval or Norman pavement-tiles produced in the thirteenth, fourteenth, and fifteenth centuries, giving copious extracts from the writings of authorities, and a record of the finest specimens extant, with numerous illustrations. This section having recently formed the subject of an article in *THE CONNOISSEUR* (Sept., 1904) we resist the temptation to quote from our author, and follow him to the third chapter of his book entitled, "Rise of the modern industry in Decorative Tiles," where an account is given of the Dutch Potters who settled at Lambeth, and of the Delft tiles made at Bristol, also of the celebrated printed Liverpool tiles.

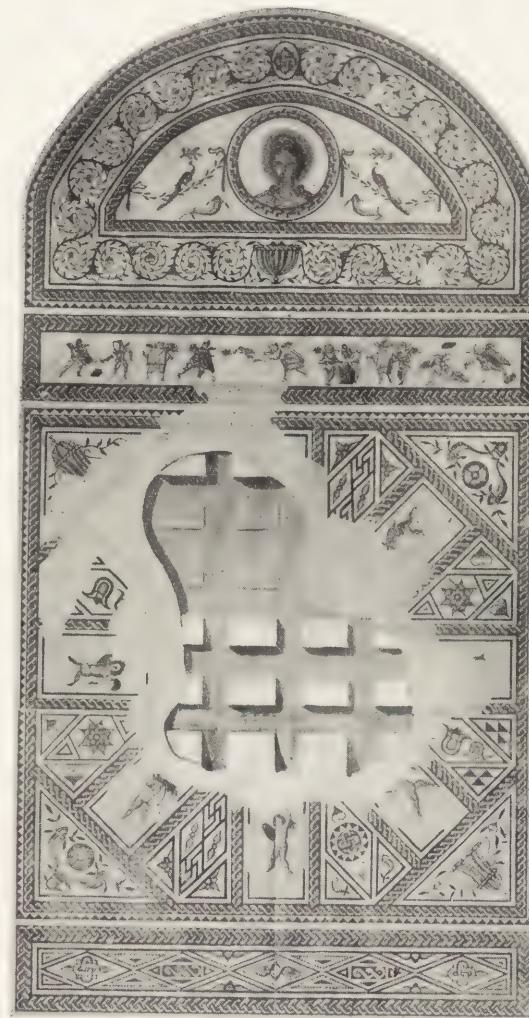
Mr. Furnival inquires curiously into the affidavit made by Saddler & Green, of Liverpool, in which

they claim to have printed twelve hundred tiles in a single day (July 27th, 1756). After sifting the evidence, he considers that these tiles may have been made either by Alderman Shaw or Samuel Gilbody, about 1756. Soon after this date, the industry seems to have been extinguished, and we hear nothing more of it until its revival in 1846 by Minton, Hollins, and Wright.

The manufacture of paving-tiles is a natural development of Mosaic work, and indeed, some of the earliest pavements are literally earthenware Mosaics, as at Ely and Westminster. Mr. Furnival devotes a chapter to Mosaics, and gives many examples of the art in Italy. He then traces its progress in England during Romano-British times; considerable space is given to the illustration of the remains in which this country is so rich: London, Colchester, Bognor, Silchester, Cirencester, Dorchester, Leicester, Bath, Bristol, and York have furnished important examples.

The limits of space alone prevent us from dipping further into these fascinating pages, and whilst congratulating Mr. Furnival upon the production of his

book, and its excellent "get up," we most warmly recommend it to the student of Ceramics.



MOSAIC PAVEMENT AT BOGNOR (SUSSEX)





BACH

The Evolution of the Pianoforte By George Rose

ALL our musical instruments are descendants of those which were used in the remotest ages of antiquity, and the history of their

development is

an interesting study. Each type has followed a course of evolution of its own, and the tracing of its history has a peculiar charm for the antiquarian, and is full of instruction for the musician.

Some of our present-day instruments were long used in imperfect forms, still to be found among savage races, and were gradually brought to perfection by slow processes of development which have, perhaps, not yet come to an end. Others reached their culminating point long ago, and then dropped out of use, being replaced by others better fitted to survive.

The violin and its kindred were, within the space of a single life-time, suddenly brought from ancient patterns to such perfection that, for two centuries, no improvement has been made upon the work of Stradivarius, and there is no sign of any such improvement in the future.

The flute has a somewhat similar history.

The organ, on the other hand, has come to us through many centuries of a course of transition which seems still far from being ended.

BEETHOVEN

The history of the pianoforte differs again from that of any of these, and is, perhaps, the most intricate and difficult to trace of all. We will follow it in such a cursory manner as is alone possible in the space at our disposal.

Stringed instruments were, doubtless, among the earliest used by man. They always held an important place in the music of every race and every clime, whether their strings were plucked by the fingers, or by plectra, or struck by some kind of beater. The pianoforte, of course, is of the last-named class, but, curiously enough, it is the immediate descendant of the type with plucked strings, as it was simply produced by adding hammers to the harpsichord.

The large dulcimer, which figures so frequently in the Babylonian sculptures, had a hollow body covered with parchment, and was strung with many strings. Its construction is too ingenious



RETURN OF ASSUR-BAN-I-PAL FROM A BULL HUNT



[Photograph by Mendelsohn

A. J. HIPKINS, F.S.A. (1826-1903)
Author of "Musical Instruments, Historic, Rare, and Unique," 1888; "History of the Pianoforte," 1896; "Dorian and Phrygian," reconsidered from a non-harmonic point of view, 1902, etc., etc.; Lectures—"Cantor," 1883 (Silver Medal); "Three Cantors," 1891; "Cantor," 1896 (Silver Medal); "Royal Society," etc., etc. Re-introduced Equal Temperament in this Country; Resuscitated the Clavicord with his beautiful rendering of Bach's "Fantasia Cromatica," 1874-1902; and the Goldberg Variations, which were heard for the first time in England on a double keyboard Harpsichord, 1892



ITALIAN DULCIMER

to be called primitive, although, musically speaking, its effect could not be very satisfactory from our point of view. It added pomp to all court ceremonials, and formed the basis of the military music of the Assyrians. The ancient Egyptians used an exactly similar instrument, and its origin is, therefore, very remote indeed.

The construction of the early Persian dulcimer was altogether different, it had then become a sounding board

strung with wires, and was played upon with two sticks. It still retains this form where, as in Hungary, it is used to-day.

The Italians of the Middle Ages followed this construction for the dulcimer, and the performer was seated, with the instrument laid upon his knees.

With the addition to it of a keyboard, the dulcimer made a great advance. The combination was hit upon as early, at least, as the fourteenth century, the



FROM AN OLD ITALIAN PAINTING UPON COPPER

The Evolution of the Pianoforte

idea being doubtless taken from the "vielle à roue" or "hurdy-gurdy," an instrument held at one time in high esteem, and of very ancient origin.

The clavichord, as the keyed dulcimer was called, had the simplest mechanism possible. Its sounds were produced by a brass striker fixed in the key. In spite of its rudimentary construction, the clavichord survived till well into the last century, and its feeble sounds fully satisfied the requirements of some of the most eminent of musicians.

Jean Sebastian Bach wrote for it his preludes and fugues, and we are told that he "found no soul in the clavecin or the spinet, and that the pianoforte was too clumsy and too harsh to please him." On the clavichord he could give all the expression he desired, and he declared it to be the fittest instrument for private use and for practice.

Those who heard the late A. J. Hipkins, to whose lifelong study of the pianoforte and its precursors we are so much indebted, perform upon the clavichord in the quiet of his quaint little music room, understand the sweetness of the old-world music, of which this simple clavier was capable, and the dignity with which Bach's compositions could be rendered upon it. Modern music has, however, made itself quite different ideals, and there

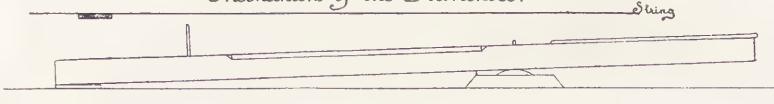


CLAVICHORD

ingenious, but the sound evoked was always the same, however lightly, or firmly, the keys were struck. The result was, therefore, mechanical to a degree, and the desire for expression led to the addition to the instrument of several sets of strings, and to the provision of a second keyboard. These double spinets were called harpsichords, and were often very beautiful instruments. Great skill was expended upon their construction, and their decoration was sometimes lavishly rich, and beautiful in effect.

Three generations of clever craftsmen, the Rückers, of Antwerp, brought the harpsichord to perfection, and their instruments were held in high esteem. Handel possessed one of these which is now in the South Kensington Museum.

Mechanism of the Clavichord.



NO. I.

is now no place among us for such a still, small voice.

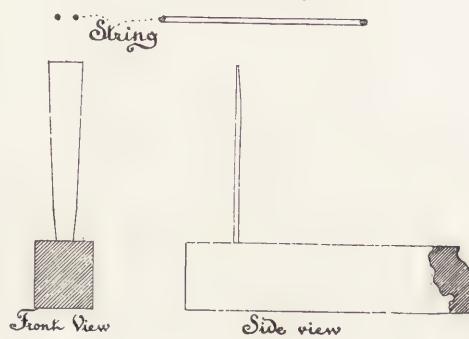
The spinet or virginal, and its improved form, the harpsichord, differed fundamentally from the clavichord, and although of later origin, were long unable to supplant the older instrument.

The masters clung long to the clavichord, for, although the harpsichord was provided with an ingenious piece of mechanism and produced a louder tone, what was gained in brilliance did not fully make up for the loss of sympathetic effect. The clavichord, therefore, held its own, until at last both it and its rivals were replaced by the pianoforte.

The spinet was furnished with little quill plectra, with which the strings were plucked, instead of the brass strikers used in the clavichord.

The detail of this tiny mechanism is remarkably

Clavichord Tangent



NO. II.



HANDEL'S SPINET, MADE BY JOHN HITCHCOCK OF LONDON, 1710

The English harpsichord-makers were brought up in this school, and produced most excellent work. Johannes Kirkman and Burkat Schudi were the most celebrated among them, the latter being a very talented man, who founded, in A.D. 1728, the present Broadwood house.

Christofori in Italy and Silbermann in Germany replaced the quills of the harpsichord by little hammers, early in the eighteenth century, and they were followed by many earnest workers, who, convinced of the soundness of the principle of the hammer-clavier, endeavoured, in every conceivable way, to overcome the many problems presented by every detail of its construction.

So imperfect, however, were the early pianofortes that their introduction was slow indeed, and, for a long time, clavichord, harpsichord and pianoforte were used contemporaneously.

Wonderfully ingenious, and often marvellously strange, were the changes which the pianoforte

underwent, and the complications introduced into its mechanism.

Little, indeed, remains of these embryonic forms, which cost their makers much money and their far more precious life-work, but at last, well in the nineteenth century, the instrument took definite form, as its principles began to be better understood, and though still imperfect, it then made great progress.

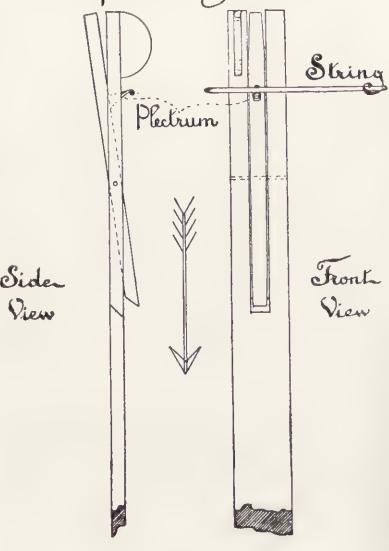
Sebastian Erard, a French "lutier," endued with all the capacity of his race for concentrating thought upon mechanical detail, and with no small share of the Latin "feu sacré," contrived a mechanism which was far in advance of all previous ideas.

From this invention the "action" of our day has been developed.

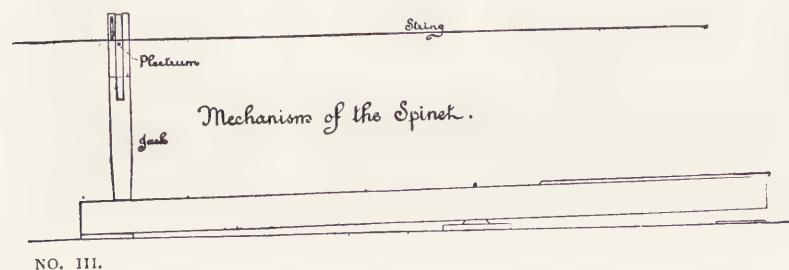
To the talent of Erard the modern pianoforte owes much—much also to his contemporaries the Broadwoods, of London, who developed the power and tone quality of the instrument, while he gave to it the almost as important lightness of keyboard touch, and facility of repetition, called for by the advanced technique then being developed by the pianist.

Early in the nineteenth century the manufacture of the pianoforte had become considerable among the world's

Spinet Jack



NO. IV.



NO. III.



LA PIANISTE BY GASPARD NETSCHER
FROM A LITHOGRAPH BY WEBER



Viscount Powerscourt's Harpsichord, with two keyboards, and paintings by Van der Meulen; the instrument by the elder Hans Rückers, of Antwerp (early 17th century), restored and the keyboards extended by Pascal Taskin in Paris, 1774

industries, and Germany, Austria, France, and England were all striving to improve the, now favourite, instrument.

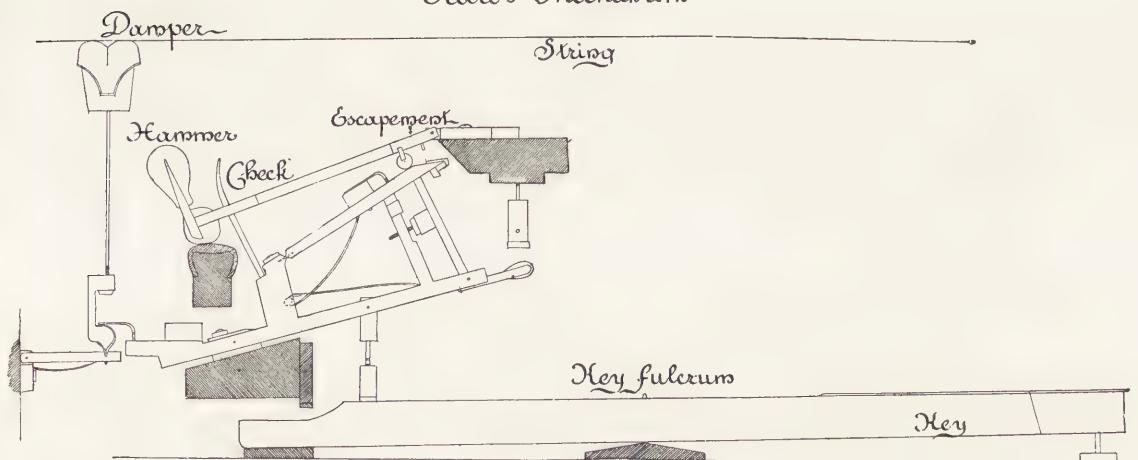
The demand for greater power led to the introduction of the massive metal framing necessitated by the increased strain of the steel strings. England led the way in this respect, and was followed by others.

Then the overstrung system of disposing the strings was introduced in America, and developed

there by the Steinways and the Chickering, German emigrants to the New World. The latest step is in the direction of simplification, as is so often the case with the most valuable of improvements; and, with their barless construction, the Broadwoods have again added sonority and beauty to the tone quality of the pianoforte. This improvement consists in the employment of a steel framework, which, being made without internal struts, possesses a certain degree of

The Evolution of the Pianoforte

Erard's Mechanism



NO. V.

elasticity. The pianoforte has thus been brought to its present form and perfection as the result of the work of many minds and of minute attention to every detail, and seems now to have reached a point beyond which it is difficult to advance.

We have hitherto followed the evolution of the horizontal or grand pianoforte. The upright pianoforte, so familiar to us, is a comparatively modern introduction. The earlier forms, introduced about the beginning of the nineteenth century, were much larger than our present convenient instrument, which came into vogue about fifty years later.

The construction of an upright pianoforte differs very largely from that of the grand or horizontal instrument, and it has been subjected to many changes in design. The mechanism of the earlier upright pianofortes was very imperfect, and only within the last fifty years or so was this detail of the instrument made in an approximately satisfactory manner.

It is noteworthy, however, that as long ago as the year 1800, John Isaac Hawkins, an English engineer, invented and made the beautiful instrument shown in our illustration. This pianoforte is quite

small, and contains many features not adopted till long afterwards. In almost every detail, Hawkins anticipated the modern upright action, but his invention was unheeded, and it was not until long afterwards that the upright as now made, which answers to all the requirements of the most exacting musician, was evolved.

In this brief relation of the metamorphoses of the pianoforte, we cannot omit some reference to the square pianoforte, a form now almost forgotten in England, although it survived, until recently, in some countries.

We find the square pianoforte first in Germany, where it was made, doubtless, soon after the hammer piano became a practicable instrument. In shape, and in many of the details of its construction, it followed the clavichord closely, and, being small and easily portable, it often found a place where the larger wing-shaped, or, as we now call it, "grand" type was found inconvenient.

These little square instruments, only three or four feet long, were made in large numbers in Germany, and found their way into England about the year 1760, when they were made, in London, by Johann Zumpe.



HAWKINS PIANOFORTE



ZUMPE PIANOFORTE

Nothing could well be more primitive than the mechanism of these little instruments, but they were soon improved, notably by John Broadwood, and being both convenient and sweet in tone, they soon became the favourite musical instruments of the home. Mozart possessed the beautiful pianoforte of the shape shown in our illustration opposite.

The square pianoforte was ultimately developed into a large and powerful instrument, so large, indeed, that, in its turn, it gave place to the more convenient upright pianoforte, as soon as the new type became a success, when the square quickly became extinct.

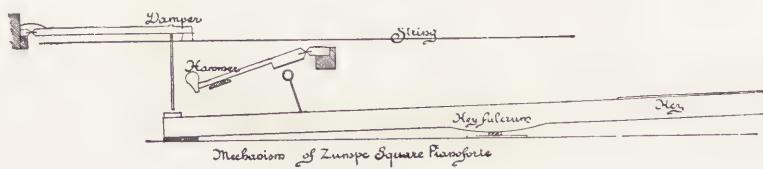
There are many details of the instrument which we cannot touch upon, but we will refer briefly to that most important part of its construction, the action or mechanism, the development of which

forms an interesting feature in the study of the history of the pianoforte.

The action of the clavichord consisted simply, as the diagram (No. i.) shows, of a brass striker, (the technical name for which was a "tangent"), fixed firmly in the key at the opposite end to that struck by the finger, so that when the key was depressed, and moved upon its fulcrum, the brass tangent rose and struck the string.

In the clavichord the pitch of the note was determined by the point at which the tangent struck the string. The tangent cut off the length required to produce a given note, exactly as when, in the guitar or violin, the sounding length is stopped off by the finger.

The makers of the clavichord, familiar with the hurdy-gurdy and instruments of the lute type, did not provide a separate key for each note,



NO. VI.

The Evolution of the Pianoforte



MOZART'S PIANOFORTE

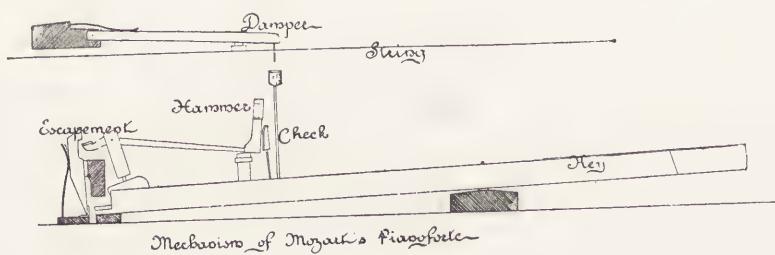
but satisfied themselves with providing one pair of strings for three or four, or even five, notes, the various notes being obtained by arranging for several tangents all to strike the same string, but at different points.

The mechanism of the harpsichord was entirely different, as our diagram (No. iii.) shows. The quill plectrum used to pluck the string was fixed at the top of an upright piece of wood, called the "jack," and the jack was raised by the key in the same manner as was the case with the tangent of the clavichord. As it was necessary that the quill, upon its return when the key was released by the finger, should pass the string in its descent without again plucking it, a very ingenious little arrangement was devised. A moveable wooden

tongue was inserted in the top of the jack, and the plectrum was fixed in this tongue; this contrivance was held in position by a bristle spring, and, after plucking the string in rising, permitted the quill, in its descent, to pass the string, without again sounding it.

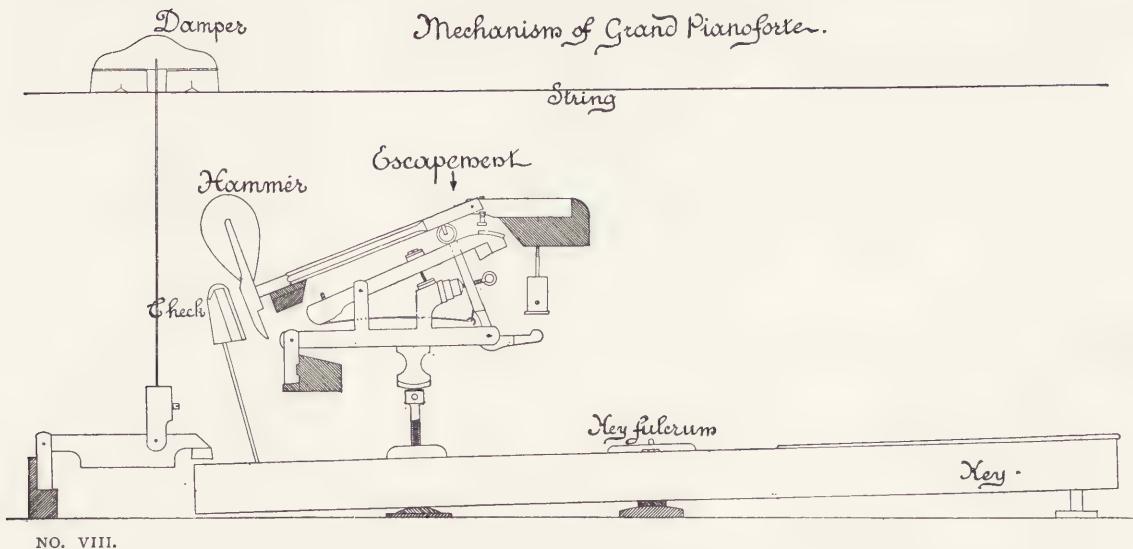
This contrivance was so perfectly efficient, that its details were never varied. Our diagrams (Nos. ii. and iv.) show, upon a larger scale, the jack of the spinet, and the tangent of the clavichord.

When hammers were added to the harpsichord, something differing from these arrangements became necessary, because the pianoforte hammer must be capable of striking a blow, and yet be free to return, instantaneously, from the string. If it should momentarily remain in contact



NO. VII.

The Connoisseur



NO. VIII.

after impact, its effect upon the string would be to stop vibration.

At an early period this was provided for very simply by mechanism of the type shown in diagram No. vi.

A sharp blow upon the key was required to cause the hammer to strike the string.

So rudimentary a piece of apparatus was quite inadequate to meet the requirements of pianoforte music, and its imperfections were so obvious as to make improvement imperative.

It became necessary to devise some means by which the hammer should be left free to return from the string after impact, independently of the action of the finger upon the key, this provision is termed an "escapement."

Diagram No. vii. shows the mechanism of Mozart's pianoforte. This ingenious type of action, although not powerful, was very light under the finger, and therefore pleased Mozart, who, however, is said to have composed his *Zauberflöte* upon the clavichord. Beethoven stated that, of all keyed instruments, the clavichord was the one upon which he could best control tone and expression. He, nevertheless, composed for the pianoforte, which, by this time, had become so much better adapted to take its proper place in music, that there soon became no question as to its superiority.

Erard commenced to work upon his invention about the year 1786, and perfected it in 1810. Diagram No. v. shows the action patented by him. Here we find every requirement so well



GRAND PIANOFORTE BY JOHN BROADWOOD AND SONS, IN LOUIS XVI. STYLE, DESIGNED BY C. C. ALLOM

The Evolution of the Pianoforte



MOZART



CHOPIN



MENDELSSOHN

provided for that subsequent developments have mainly had for their object greater durability, easier manufacture and facile adjustability. The last point is a very important one, because it is essential that every part of the mechanism should be capable of perfect regulation.

The last diagram (No. viii.) shows the modern grand action as used by Broadwoods. The modifications which have been made upon Erard's design, however important they may be, do not affect the main lines of his invention, and the survival of his work bears testimony to the soundness of his ideas. So perfectly does the action of the modern pianoforte answer to the will of the performer, that it is difficult to conceive how it can be further improved. A glance at our illustrations will show how great have been the changes that have been made in its design.

It is very interesting to follow the development of pianoforte technique while bearing in mind the changes that were taking place, at



RUBINSTEIN



CHOPIN'S BROADWOOD PIANOFORTE
USED AT HIS PUBLIC PERFORMANCES IN LONDON

the same time, in the construction of the instrument. It would appear that the improvements of the pianoforte rather anticipated the demands of the executant and composer, and, in this connection, the following names and dates may be mentioned, as suggestive to the student:—

Couperin	- -	1668-1733
J. S. Bach	- -	1685-1750
Clementi	- -	1752-1832
Mozart	- -	1756-1791
Beethoven	- -	1770-1827
Cramer	- -	1771-1858
Czerny	- -	1791-1857
Thalberg	- -	1812-1871
Liszt	- -	1811-1886
Rubinstein	-	1829-1900

This narrative would be incomplete without some reference to the automatic pianoforte players, which have recently become so popular. Their development has been very rapid, and the high pitch of efficiency to which they have been brought, in a short space of time, is remarkable.

The idea of providing some mechanical means of controlling a keyboard is an old one. There is a

record of a patent taken out in the year A.D. 1694, by George Joyce and Peter East, for "A certaine instrument which being applied to clocks, organs, & any other key instrument, as harpsichords, virginalls, or the like, will cause the same to chime, or play any manner of tune, air, or notes, plain or p'forme a consort, and is alterable to any tune or air in halfe an hour by any person (tho'

chappells, or any other musick tho' never so difficult, or what length or compass soever, and that by this invention a fuller thorough bass may be play'd than can possibly be performed by the hands or fingers alone on the comon keys; & this is performed entirely without rowls or barrels, & in a third part of the room, the musick being prickt on both sides of leaves or half-inch



BROADWOOD PIANOFORTE

PARIS EXHIBITION, 1900

noe master of musick), without changing the instrument."

Here we have the suggestion of a mechanically controlled keyboard.

In the year 1731, Justinian Morse invented "A new organ with either the open diapazon or the principal in the front, with one or more sets of keys, the bellows to go with either the feet or the hands, by which any person, tho' unskilled in musick, may be taught in an hour's time to play with great exactness & with their proper graces, either single or double, with preludes & interludes, all psalm tunes, fuges, voluntaries, & anthems that are usually sung in churches or

wainscot, eight or ten psalm tunes being contained on a board about the size of a large sheet of paper, & may be worked by clockwork, jack, or winch, & is made after a new method to play louder or softer by a division on the sound board."

The latter patent refers, it is true, to the pipe organ, but the idea of using music "prickt on boards" seems to anticipate the modern paper music roll. In 1847 Alexander Bain patented for this purpose, the use of a moving, perforated sheet of paper, the perforations corresponding to the notes to be played.

It is, therefore, remarkable that the mechanical piano-player did not become a practical appliance

The Evolution of the Pianoforte

much earlier than was the case. It is probable that the cause of this delay was the prejudice, which still exists, against the mechanical player, due to the monotonous character of all the older forms of musical machinery, together with the imperfection of the earlier attempts at a solution of the problem.

The modern mechanical piano-player is a piece of mechanism which, automatically, produces music upon a pianoforte, as it is controlled by a moving sheet of perforated paper.

Many ingenious forms of apparatus, actuated in various ways, have been devised for this purpose. The now-prevailing type is pneumatic, and great attention is paid to providing the performer with means of controlling, in every conceivable way, the music which is produced. In this feature lies the great difference between the modern piano-player and all the old carillon machines, barrel organs, orchestrions, etc., the effect of which was always, in the highest degree, mechanical.

The best piano-players allow of intelligent control, by the performer, of almost every feature of the music, leaving, as the function of the

machine, only the production of the proper notes in their correct sequence.

The provision and perfecting of this control has enabled the piano-player to win its way into popular favour, and, although its performances cannot replace those of the accomplished pianist, it has its own proper sphere of usefulness. Piano-players were, at first, made as separate pieces of apparatus, but the tendency is now to provide an internal mechanism, contained within the body of the pianoforte, which can then be played upon at will, either in the usual manner by means of the keyboard, or as an automatic instrument.

Such a pianoforte may render excellent service, by enabling the amateur to become acquainted with works which, without its aid, would be far beyond his powers of interpretation, and even to become familiar with the renderings and expression preferred by the greatest executants.

When thus used, the modern mechanical instrument serves both to widen popular musical knowledge, and to improve the general standard of technique and expression.



GRAND PIANOFORTE BY JOHN BROADWOOD AND SONS LIMITED
THE DECORATION IN LOUIS XVI. STYLE
DESIGNED BY C. C. ALLOM

Forthcoming Books

APART from *Auction Sale Prices* there is no book from which information can be gathered as to the

The Values of Old English Silver and Sheffield Plate present value of old English silver and Sheffield plate. The work, therefore, which Messrs. Bemrose & Sons Ltd., have in the press entitled, *The Values of Old English*

Silver and Sheffield Plate, by J. W. Caldicott, should, if produced in the manner described in the prospectus, prove of immense value to the collector. It will be edited by that well-known authority, J. Starkie Gardner, F.S.A., whose writings have frequently appeared in the pages of *THE CONNOISSEUR*, and will treat of silver from the 15th to the 19th centuries. There will be 3,000 selected auction sale records; 1,600 separate valuations; 660 articles; and it will be illustrated with 90 collotype plates. A prospectus will be sent to all who care to apply to the publishers.

AN important new work on Art by W. Holman Hunt is announced for early publication by Messrs.

More about the Pre-Raphaelites Macmillan. It is entitled *Pre-Raphaelitism and the Pre-Raphaelite Brotherhood*, and it will be illustrated with forty photogravure plates and many other full-page illustrations. Mr. Holman Hunt says in his preface:—"I must rely simply upon the charm of my theme when treating of men who were searching out a new perfection in life, and lovingly teaching it to others. The manner in which our particular views were conceived, and the order in which our coadjutors came together, the qualifications and character of each, our consultations and our resolves, will scarcely be intelligible until the conditions are understood in which young artists found themselves a few years before the middle of the nineteenth century, when the future members of the Pre-Raphaelite movement were boy students. The system of apprenticeship under which was produced all the great art of past ages had died out in the early days of the century, perhaps as an inevitable sequence of the establishment of art academies. Serious penalties, not generally considered, followed the change. A student received, indeed, valuable advice from the visitors in the schools as to the accuracy of the studies he made in prosaic imitation; but the constant paternal guidance of the master training the

inventive faculties of a particular pupil ceased to exist, and the latter could no longer see the original work of the master in all its stages any more than the master could follow the student in his daily ambitious efforts. We, as students, no doubt lost much good belonging to the old tradition as it would have been carried out by an altogether wise and good director, but we escaped what would have been fatal evils had the master been wanting in wisdom. When Millais and I compared notes in after life, we found that each of us had mainly depended for our painting practice upon passing example and the advice of fellow-students more advanced than ourselves. Our unguided position had compensating advantages; the necessity of proving any new suggestion established in us the habit of daring judgement, which we exercised on questions more important than those of technique alone, and our previous study of the great masters prevented our enquiries from having the taint of ignorant presumption."

IN Mr. Augustine Birrell's new book announced by Mr. Elliot Stock will be found an appreciation of Locker Lampson, entitled "A *In the Name of the Bodleian Connoisseur*," in which some interesting personal details of that eminent collector's life and pursuits will appear. The title of the volume of essays will be, *In the Name of the Bodleian, and other Essays*.

A good old book, much quoted by writers on London, is about to appear in a modern dress.

A Book for a Rainy Day This is John Thomas Smith's *Book for a Rainy Day, or Recollections of Events in the Last Sixty-Six Years (1766-1832)*. The editor, Mr. Wilfrid Co.)

Whitten, has treated Smith's book in the spirit of its cheerful title, and, besides a biographical introduction, has written many notes which aim to supplement as well as elucidate much of Smith's gossip about London and the art world of a hundred years ago. This edition is illustrated and is limited to 600 copies.

MESSRS. JARROLD & SONS, Norwich, announce the early issue of a peculiarly interesting volume, written by one who has had greater opportunity, perhaps, of studying what real Lowestoft china is, than anyone, inasmuch as he is in possession of by far the most important part of the fragments discovered in 1903-4, on the

Forthcoming Books

site of the original factory at Lowestoft. The book is replete with 58 plates, illustrating about 250 items of this most interesting discovery, showing specimens of the clay itself, specimens of the moulds, specimens in the clay, specimens in the biscuit, specimens decorated but unglazed, and finally specimens completed. With these important data the author has been enabled by careful study and comparison to elucidate much of the mystery which has enveloped this interesting subject. The work is further illustrated by 39 plates of specimens in the author's collection, of which 26 are executed in colours.

AN important work entitled *Longton Hall Porcelain*, being further information relating to this interesting fabrique, from the pen of Mr. William Bemrose, F.S.A., author of *Bow, Chelsea, and Derby Porcelain*, etc., will be shortly issued by Messrs. Bemrose & Sons, Ltd. It will be illustrated with 27 coloured and about 21 collotype plates, besides numerous text illustrations. A prospectus will be sent on application.

SEVERAL works on Architecture are announced for publication this autumn by Messrs. Macmillan & Co.

Architectural Works They include *Studies in Architecture*, by Reginald Blomfield, M.A., A.R.A.; *Character of Renaissance Architecture*, by Charles Herbert Moore, Ph.D., Harvard University, being a discussion of the structural and artistic character of Renaissance Architecture, with a brief preliminary consideration of the meaning of the Renaissance movement (1420-1600); *The Sanctuary of the Madonna di Vico*; *The Pantheon of Charles Emmanuel I. of Savoy*, by L. Melano Rossi; and *The Ancient Ruins of Rhodesia*, by D. Randall-MacIver, author of *Libyan Notes*.

Gleanings from Venetian History is the title of a work from the pen of Mr. F. Marion Crawford, which Messrs. Macmillan & Co. are shortly issuing. Its value will be greatly enhanced by the inclusion of thirty photogravure plates after drawings by Joseph Pennell, and two hundred illustrations in the text by the same artist. Mr. Crawford says of the subject of his new work:—"Venice is the most personal of all cities in the world, the most feminine, the most comparable to a woman, the least dependent for her individuality upon her inhabitants, ancient or modern. What

would Rome be without the memory of the Cæsars? What would Paris be without the Parisians? The imagination can hardly picture a Venice different from her present self at any time in her history. In the still canals the gorgeous palaces continually gaze down upon their own reflected images with calm satisfaction, and look with calm indifference upon the changing generations of men and women that glide upon the waters. The mists gather upon the mysterious lagoons and sink away again before the devouring light, day after day, year after year, century after century; and Venice is always there herself, sleeping or waking, laughing, weeping, dreaming, singing or sighing, living her own life through ages, with an intensely vital personality which time has hardly modified, and is altogether powerless to destroy."

THE new volume of *Book Prices Current (the nineteenth)* will be published immediately by **Book Prices Current** Mr. Elliot Stock. This year's issue will be found notable as containing an unusually large number of scarce and valuable books, as compared with recent years, which have been noteworthy for large sales rather than intrinsically valuable ones.

EMERSON in his essay on Beauty has expounded the antique myth or parable of Beauty riding upon a lion. Mr. Walter Sichel's new book *Emma, Lady Hamilton (A. Constable & Co.)* exhibits clearly for the first time, and with the combined force derived from old facts (re-interpreted) and new facts (just discovered), the relation in which Lady Hamilton really stood as *inspiratrice* and *animatore* of our great naval hero—the finest-tempered fighting-man England has ever produced. Mr. Sichel is already well-known for his biographies of Bolingbroke and Disraeli. His present work is, primarily, a study of temperament. It shows that Emma's special gift was that of a medium, endowed with the faculty of inspiring remarkable men with her own peculiar and infectious enthusiasm. Thus she inspired the painter Romney, Sir William Hamilton, the Neapolitan Court, and, above all, Nelson. The illustrations are as unique as the material. Many of the portraits of Lady Hamilton here given have never been reproduced before. They include four finished sepia studies of Emma, by Romney, a newly discovered Romney portrait of Nelson, and a portrait of Sir William Hamilton hitherto unseen.

The Beautiful Misses Gunning **By Ruth M. Bleackley ***

THE two full-length portraits reproduced from old prints of Maria, Countess of Coventry, and Elizabeth, Duchess of Hamilton, are charming impressions of the two beauties.

The original pictures of the young brides, painted by Gavin Hamilton, now hanging at Hamilton Palace in the State Breakfast Room, are as fresh in colouring as the day they were painted, and this is a remarkable fact when so many exquisite portraits by Reynolds, and other masters, have become faded and time-worn. The portrait of Maria is without doubt an excellent likeness, giving as it does a true idea of her stature and grace (she being above the common height), and the slate-coloured cloak is well-chosen to throw up her delicate shell-like complexion; whilst the large liquid brown eyes and dark hair are mirrored in the rich embroidered gown of the same hue, which falls so gracefully round her slender figure.

Elizabeth, Duchess of Hamilton, taller even than her sister, as more than one artist demonstrates, is depicted garbed



MARIA, COUNTESS OF COVENTRY



ELIZABETH, DUCHESS OF HAMILTON

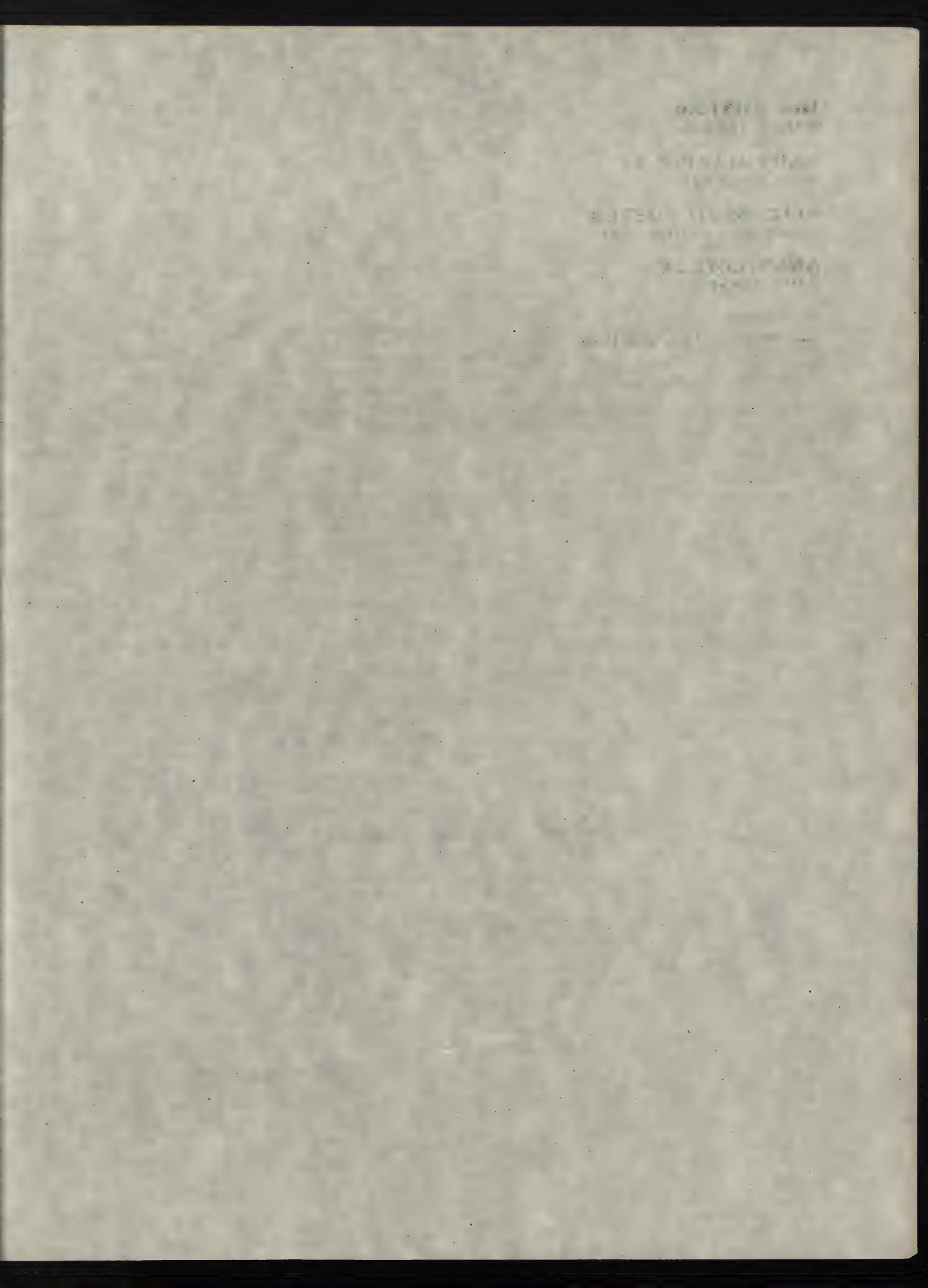
in shimmering white satin, but her rather pale complexion gains the requisite touch of warmth from the brilliant crimson draperies falling loosely from her shoulders. Her hair was rather lighter than Maria's, and contrasted prettily with her grey-blue eyes.

The prints of these two pictures are by McArdell and Faber respectively, and both are exquisite examples of the mezzotinter's art.

Very charming and delicate in colouring are the two miniatures also reproduced, which, together with the prints, belong to Mr. Evelyn J. Fanshawe, of Parsloes, Dagenham, Essex—a great-great-grandson of Lady Coventry.

The miniatures were purchased at the Hamilton Palace sale, and on the backs the name of each fair original is inscribed above a lock of her hair bordered with gold, and bearing out in each case the accuracy of Gavin Hamilton's colouring, whilst the eyes are also brown and blue as before described.

* See pp. 158 and 227, Vol. XII., *THE CONNOISSEUR*.



Mrs. BUTLER
(FANNY KEMBLE)

LADY HAROURT
(WIFE OF 3rd EARL)

ELIZABETH FOSTER
(DUCHESS OF DEVONSHIRE)

ANNE COPLEY
(LADY MANNERS)

All by Richard Cosway
From "Minatures," by Dudley Heath
By permission of Messrs. Methuen & Co.



MRS. BUTLER
(FANNY KEMBLE)
BY RICHARD COSWAY



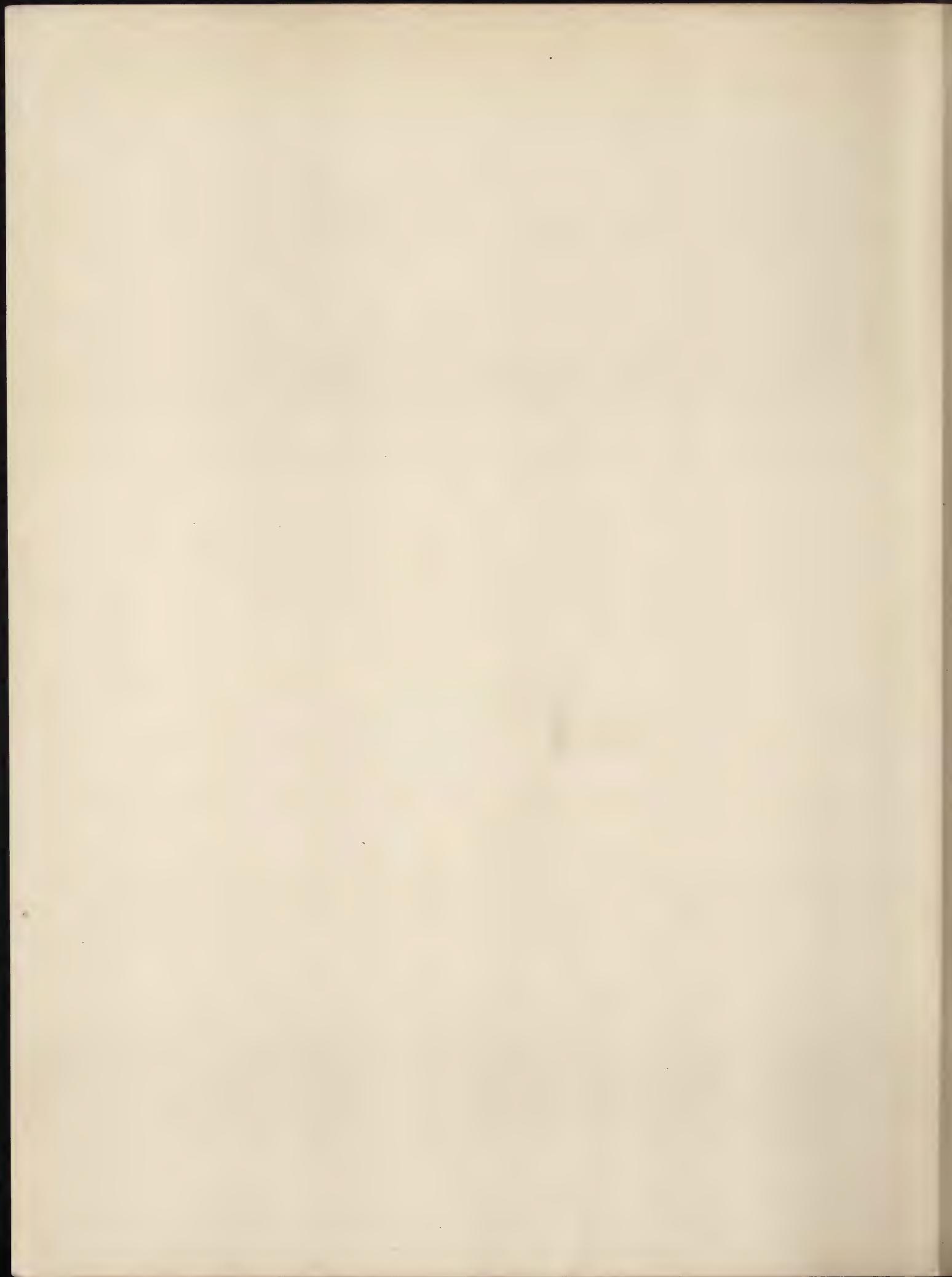
LADY HARCOURT,
WIFE OF 3RD EARL
BY RICHARD COSWAY



ELIZABETH FOSTER,
DUCHESS OF DEVONSHIRE
BY RICHARD COSWAY



ANNE COBLEY, LADY MANNERS
BY RICHARD COSWAY

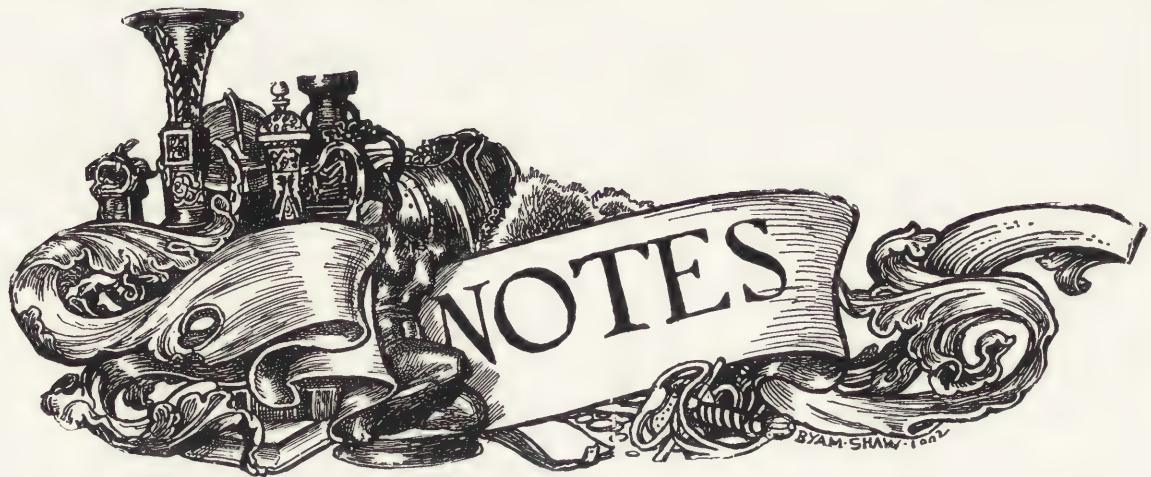




MARIA, COUNTESS OF COVENTRY
ENGRAVED BY JAS. MCARDELL, AFTER G.A. HAMILTON



ELIZABETH, DUCHESS OF HAMILTON AND BRANDON, ETC.
ENGRAVED BY J. FABER, AFTER G.A. HAMILTON



IT is not at all unusual to meet with needle-wrought panels, caskets, and book-covers of the

**An Embroidered
Miniature
Portrait of
King Charles I.** Stuart period, the designs of which include figures presumably intended to represent royal

personages or celebrities of other kinds, but any well-defined resemblance to their supposed originals is in most cases lacking, or is achieved by more or less clumsy and inartistic accentuation of some

marked personal characteristics. The embroidered miniature portrait of Charles I. reproduced here is of exceptional interest; it is not only an excellent likeness—undoubtedly contemporary or very nearly so—of the King, but is a beautiful example of skilful stitchery, and in admirable preservation. The miniature is an oval measuring 5 ins. by 4 ins. The foundation material is white satin, but the background, possibly because it exhibited signs of fraying, has been at some time or other washed over with black water-colour, through

which the white of

the satin shows faintly, producing a greyish appearance.

The embroidery is executed with very fine loosely twisted silk, in flat “long and short” and “split” stitches, every one of which occupies precisely the right spot to achieve the result aimed at by the worker. The miniature is strongly reminiscent of more than one of Vandycy’s portraits of Charles I., but when compared with the actual portraits or their engravings, the similarity is found to be more

apparent than real, as it differs widely from any one of them. But it is so identical in every detail, down to the silver wire gimp edging, with the embroidered miniature of the King in the Victoria and Albert Museum, that it seems almost a certainty that the two were worked by the same hand. The Museum miniature is a rather smaller oval, less of the doublet being visible, and, on the whole, it is hardly so successful as a likeness. In the Wallace Collection is another worked miniature of Charles I., entirely unlike the two already described, and smaller.



EMBROIDERED PORTRAIT OF CHARLES I.

Notes

The original owner of the miniature was Dr. Baldwin Hamey, the younger, who died in 1676, when the miniature passed to his sister, Mrs. Palmer; from the Palmer family it passed to the Gundrys, connections of the Palmers; from them to the Ridouts, of Dean's Lease, Wichampton, and then to Sir George Ridout Bingham, at whose death it was given by his widow to his sister, Mrs. Nathaniel Tryon Still. It was lent by Captain Still to the Stuart Exhibition of 1889, and was sold at Sotheby's in June, 1904. The miniature is now in the collection of Mrs. Head.

Choice Carvings in the "Cathedral of the Peak," Tideswell

THERE are few parish churches that contain such a wealth of ecclesiastical carving as the ancient church of St. John, at Tideswell, Derbyshire. The whole

of the bench ends in the chancel are elaborately decorated with figures, those on the south side being in some way connected with the patron Saint of the Church, whilst those on the north are mostly symbolical—and represent purity, victory over sin, etc. Two of the choir stalls possess carved misereres; an illustration of



"VICTORY" A BENCH END IN THE CHANCEL, TIDESWELL

one representing the conflict of the human soul with the powers of evil is here reproduced. In the nave there is also a profusion of modern carving. The Church at Tideswell contains so much of interest to the connoisseur, that it is worth while, when visiting Derbyshire, to devote a day to its inspection. A small hand-book has been prepared by the Vicar, which will be of great help to the visitor in his survey of the Church.



"PURITY" A BENCH END IN THE CHANCEL, TIDESWELL



MISERERE TIDESWELL CHURCH



THE CORNFIELD

BY JOHN CONSTABLE

THE second volume of *The Royal Academy of Arts*, Algernon Graves, F.S.A., carries on the record from Carroll to Dyer. Like its predecessor,

The Royal Academy Exhibitors, 1769-1904
the volume is a monument of painstaking accuracy, and all who are interested in art have reason to feel a lively gratitude to the compiler

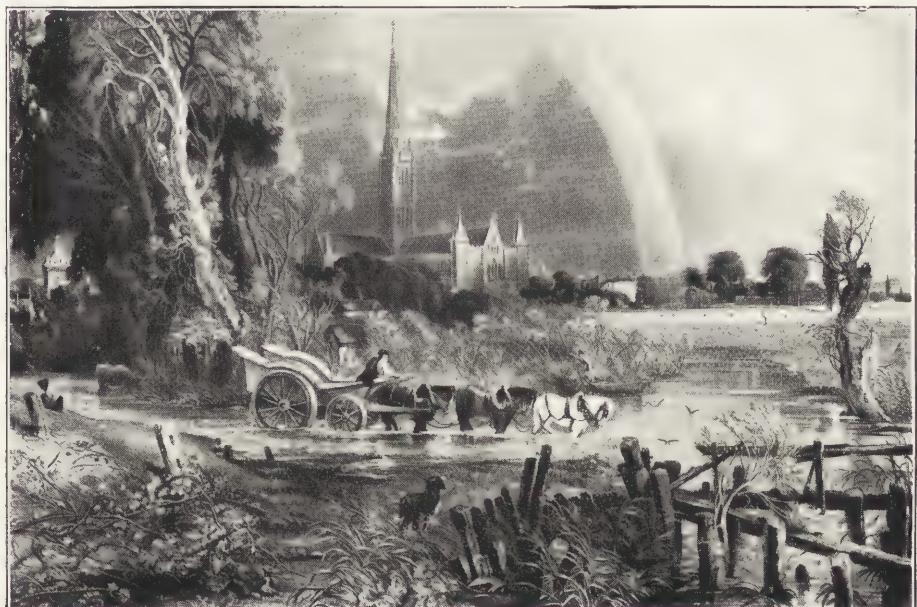
for the handy form in which he has brought together this treasure-house of information.

The ill-fated George Chambers, whose early death robbed English art of one of its most talented exponents, is represented by only three works; but then, the Academy Selection Committees treated him far more unkindly than his less distinguished son, who has ten contributions recorded.

John Constable, R.A., has 104 exhibits amongst which

is only one portrait, a conclusive proof of his dislike for that branch of art which he was compelled to pursue for many years in order to earn bread and cheese. This solitary exhibit is a likeness of his life-long friend, the Rev. John Fisher, and was doubtless shown more as a compliment to the sitter than with a desire to earn fame as a portrait painter. Of his pictures now in the National Gallery, the *Valley Farm* was exhibited in 1835, and the *Cenotaph to the Memory of Sir Joshua Reynolds* in 1836. The *Hay-Wain* was shown in 1821 under the title of *Landscape: Noon*; and *The Cornfield* is almost certainly the *Landscape* No. 225 in the 1826 exhibition, as in the April of that year Constable wrote to Fisher that he had despatched the picture to the Academy. The picture of *The Leaping Horse*, now in the Diploma Gallery of the Royal Academy, is one of the three works in the 1825 exhibition all catalogued under the ambiguous title of "Landscape." The well-known *Salisbury Cathedral from the Meadows* was shown in 1831, and his last work—the partially finished *Arundel Mill and Castle*, was hung after his death in 1836.

John Sell Cotman is a prolific exhibitor between the years 1800 and 1806, after which his record abruptly ceases: the latter date coincides with his return to Norwich. His two sons, John Joseph



SALISBURY CATHEDRAL FROM THE MEADOWS

BY JOHN CONSTABLE

Notes

and Miles Edmund, whom he bitterly described as being brought up in "the same miserable profession" as himself, both appear in the record, though the latter is only designated by his first Christian name.

Samuel Cousins, R.A., is a much less frequent exhibitor than might have been expected, for of his 309 plates recorded in Mr. Graves's catalogue, only 35 appear here, which makes an average of less than one a year.

George Cruickshank, the humorist, figures on eight occasions. It would, perhaps, have made his identity clearer if he had been described like George du Maurier, as an "illustrator" instead of as a "painter." Of prolific exhibitors, the once fashionable portrait painter, A. E. Chalon, R.A., easily bears the palm with 396 contributions. John Downman, R.A., has 333, and A. Cooper, R.A., 332. As a consistent exhibitor no one surpasses T. Sidney Cooper, R.A., who was represented for seventy-five consecutive years, during which 230 of his works were hung. It is a noteworthy proof of Mr. Graves's accuracy that he gives the names of two pictures not included in the list which the veteran painter appended to his autobiography in 1891; these being *Amongst the Mountains in Cumberland*, exhibited in 1841, and *Mountain Scenery, North Wales*, exhibited in 1849.

"DAME FASHION," responsible for so many freaks in the way of ladies' dress,

Real Lace—has ordained that black lace is "old-looking," so that now-a-days one rarely sees the lovely black Chantilly lace used which was so much prized by our grandmothers and great-grandmothers. Now is the time for the collector, as real black lace can be bought for a mere song. It has only to become fashionable again, and the genuine old stuff will realise big prices.

To-day the industry of fine lace-making has

practically died out in France, especially the finer makes of Chantilly, although Caen and Bayeux were responsible for some of the best work which went under the name of Chantilly. Belgium is now the home of its production, which, unfortunately, is not very great, owing to the work being so trying.

To the collector looking for this kind of real lace, a few hints may be useful. It is more difficult to distinguish between the hand-made and the machine work in "black" lace than in "white." A fairly safe test is the edge or purling; in the former the "loops" or "picots" will be found to be part of the lace, but in the imitation this will be found to be sewn on, and can be easily pulled away. With the better imitation this is always the case, especially in the "needle-run," which is the nearest to the genuine pillow-made article; in this the net and design are made on the machine, then the gimp or outlining of the design is run in by hand, hence the term "needle-run" lace—this is not worth collecting. In the commoner makes the loops will often be found to have been cut, owing to the carelessness of the operator in dividing the strips when taken from the loom, settling at once that it is of no value.

The accompanying photograph is of a very good specimen of real old Chantilly, possibly one hundred years old; it was evidently made for exhibition. The design is unique, having almost every flower produced most naturally, the whole looking like

a beautiful picture. It is entirely made on the pillow, and must have taken years to complete.

IT is safe to repeat the assertion concerning the "artistic John Hodges charm peculiar to the eighteenth century." There is no hesitation in recognising the graceful impulses possessed by the gifted painters of that delightful era, nor in realising the sweet-ness of their artless works. Small share of these halcyon days had been allotted to John Hodges Benwell, the artist whose



A SPECIMEN OF OLD CHANTILLY LACE

The Connoisseur

rare productions are full of the characteristics of his generation ; yet it fell to his lot to bequeath to later collectors several distinctive souvenirs of his day, in later times treasured by persons of taste for the savour of the eighteenth century, which still clings unmistakeably around them. Benwell's fate was to make a vast impression upon the sentimental feelings of his time ; while still a sensitive youth of highly stimulating promise, to attract popular appreciation, which has endured to our own day ; and, in the budding time of his genius, to be snatched away from the world by consumption when a youth of twenty-one, having already made a mark on the sands of time. Benwell's *A St. James's Beauty*, with its companion *A St. Giles's Beauty*, engraved by F. Bartolozzi, R.A., have already been reproduced in coloured *facsimile* in the pages of THE CONNOISSEUR ; with the present number will be given another similarly popular example of Benwell's fanciful heads, *The Orange Girl*, a *facsimile* in colours reproducing his version of the artless wench, whose fortune it was to sell oranges and play-bills to the occupants of pit and gallery at Drury Lane Theatre during the palmy days of the great Siddons, first of leading *tragédieennes*.

This promising youth painted several miniatures of singular refinement and undeniable charm, his delicate handling being quite remarkable. He executed and exhibited small oval water-colour drawings in a manner peculiar to his own fancy, uniting his pigments with crayon in a method of his own ; works highly appreciated by his contemporaries and much praised and esteemed by his colleagues. It was his fortune to supply subjects which pleased the foremost engravers of his time, and thus his productions were extensively circulated, even in his brief working epoch. His *Children in the Wood* was twice engraved by Sharp, and was widely popular ; two scenes illustrating *Robin Gray* were most successful, and, like his other productions, are frequently found printed in colours, and often on satin. His *Cupid Disarmed* and *Cupid's Revenge* are a delightfully spirited pair, engraved by C. Knight. Bartolozzi especially found Benwell's drawings congenial subjects for his accomplished skill as an engraver. The pair of *Beauties* are most superlative of examples of his delicate handling ; Sterne's *Maria of Moulines*, *Serena*, and the *Gipsy Fortune-teller* rank high in the appreciation of collectors, and figure amongst the most brilliantly spirited instances of Bartolozzi's special charm as an engraver.

GAMBIA, always a favourite country with the collector, has issued six stamps of odd denominations—5d., $7\frac{1}{2}$ d., and 10d., on **Recent Interesting Issues of Stamps.** multiple C.A. paper, and also 1s. 6d., 2s. 6d., and 3s. on the old coloured paper watermark single C.A. For the three latter values a great demand has sprung up. It appears only a comparatively small number



were printed, and there is every possibility of them becoming good. They are all the same design of the De la Rue type :

Watermark Multiple C.A.

5d., grey and black.
 $7\frac{1}{2}$ d., emerald and red.
10d., brown and red.

Watermark Single C.A.

1s/6, green and red *on yellow*.
2s/6, violet and red *on yellow*.
3/-, red and green *on yellow*.

BRITISH SOUTH AFRICA. A very handsome set reflecting great credit on Messrs. Waterlow & Sons has appeared. The official announcement issued by the British South Africa Company reads :—

“ The British Association's Visit to Rhodesia. Opening of the Victoria Falls Bridge on the Cape-to-Cairo Railway.

“ In connection with the forthcoming visit of the British Association to Rhodesia, the British South Africa Company have issued a special set of



postage stamps, consisting of 1d., $2\frac{1}{2}$ d., 5d., 1s., 2s. 6d., and 5s., the design of which represents a magnificent view of the Victoria Falls. This issue will also serve to commemorate the formal opening, during the British Association's visit to the Falls, of the bridge across the Zambesi River, one of the greatest engineering marvels of modern

Notes

times, and a most important link in the Cape-to-Cairo Railway."

They are to be issued for a short time only, and are used concurrently with the stamps of the arms type.

NORWAY. In consequence of the dissolution of the union between Norway and Sweden, the three high values, 1, 1.50, and 2 krona stamps, bearing the portrait of King Oscar II., have been withdrawn from circulation, and their place will



shortly be taken by a new issue with the arms of Norway.

In the meantime the postal authorities in Christiania have surcharged new denominations on the old "2 skill 2" issue of 1876, of which they had a number remaining at the Postal Bureau :

Kr. 1'00, in green on 2sk. yellow.
Kr. 1'50, in blue on 2sk. yellow.
Kr. 2'00, in red on 2sk. yellow.

A LOCAL committee headed by the Mayor of Aldeburgh arranged three days—September 16th to 18th—for a celebration of **George Crabbe** **Celebration** **at Aldeburgh** **(Suffolk)** the one hundred and fiftieth anniversary of the birth of the Suffolk poet, George Crabbe, who was born in 1754 in Aldeburgh. The date was really December 24th, 1904, but for climatic reasons the festivities were arranged for September. After a public luncheon, Mr. V. B. Redstone read an interesting paper on the history of the ancient Borough of Aldeburgh, and referred to its former extent in Tudor times, and in particular mentioned the activities of the poet's father in suppressing smuggling of lace, silk, and other commodities. M. René Huchon, of Nancy, France, who has made a study of the poet's works, was called on to reply for the guests, and he praised *in extenso* the warm zeal of the Hon. Secretary, to whose initiative the celebration was due—Mr. Charles Ganz, a son of the well-known musical composer. Subsequently the church was visited as well as the Moot Hall—the Corporation Building, an Elizabethan structure—in which a collection of MSS. relics, etc., of the poet were displayed by the kindness of their respective

owners. The first editions included a copy of *Inebriety*, 8vo, 1775, lent by the relatives of the late Canon Ainger; *The Library*, 1781, 4to; *The Village*, 1783, 4to; *The Newspaper*, 1785, 4to, and others of the poems.

Of *The Candidate*, 1780 (*Monthly Review*), or of *Wheble's Ladies' Magazine* (circa 1772) no examples were shown, in the latter appeared the poet's first poem, *Hope*; but an exquisite engraving taken from the magazine was displayed.

Mr. John Murray, the publisher, sent a collection of unpublished poems in MSS and manuscript sermons; Mr. H. Buxton Forman, C.B., also exhibited his unique MSS. collection, dating back to *The Epistle to Mira*, 1780, *The Epistle from the Devil*, with introduction by *Martinus Scriblerus* of the same date, and other unpublished poems.

Professor Dowden, of Dublin, sent the manuscript poem, *Midnight*. Relics included a tortoiseshell fan belonging to Crabbe's wife, and a bookplate of her father, James Elmy, dated 1760: Guadalupe; a cocoa-nut drinking-cup mounted in silver, of the same date; the poet's spectacles, geological hammer and branding iron, shoe buckles, two snuff-boxes, one of ivory presented to him by the Duke of Rutland, and another which had passed through the hands of his son, also Bernard Barton, Lucy Barton, Edward Fitz-Gerald, the author of *Omar Khayyam*, and the grandson, Geo. Crabbe. A new aspect of the poet's influence were translations in Russian and Dutch. Several pictures of ancient Aldeburgh, and portraits of the poet, were shown, notably those by H. W. Pickersgill, R.A., and by Millington, of Trowbridge. Three interesting papers were read, on "Crabbe's Aldeburgh," by M. Huchon; "Crabbe as a botanist," by Mr. Jas. Groves, fellow of the Royal Linnaean Society; and by Mr. Clement Shorter, on "Crabbe's place in literature." In the evening, tableaux arranged by Mr. Ganz, with scenery painted by Mr. R. Andre, depicted scenes from the poet's life and works. On Sunday and Monday, excursions took place to places connected with the poet's life in Suffolk.

The Duke of Rutland, a descendant of Crabbe's patron, had the pictures of his ancestor and his Duchess, the Lady Mary Isabella, specially copied for the celebration, and also sent copies of unpublished poems in the Belvoir albums.

An interesting souvenir of the Celebration has now been published by, and may be obtained of, the Hon. Sec., Mr. Charles Ganz, at Aldeburgh, Suffolk.

The Connoisseur

AN important sale is announced by Messrs. Puttick & Simpson, which will take place early in November, consisting of the whole of the steel and copper engraved plates, with their copy-rights and the entire remaining stock of artists proofs and other states of the works issued by Mr. Arthur Lucas, whose health compels his withdrawal from business.

Sale of Modern Engravings. The stock comprises many of the most important standard works produced during the past thirty years, from old and modern Masters at an outlay of over £90,000, and includes examples of many celebrated artists. Amongst the Old Masters may be mentioned Gainsborough, Reynolds, Romney, Greuze, Rembrandt and Lawrence, and the modern school is represented by Sir J. E. Millais, P. R. A., Marcus Stone, R. A., Briton Riviere, R.A., Frank Dicksee, R.A., and John MacWhirter, R.A.

Catalogues, which are in preparation, may be obtained from either Messrs. Puttick & Simpson, Leicester Square, or Messrs. Moss & Jameson, Chancery Lane.

Cosway Miniatures THE plate of miniatures by Richard Cosway, in the present number of THE CONNOISSEUR, is reprinted from Mr. Dudley Heath's book on "Miniatures," published by Messrs. Methuen & Co., to whom we are indebted for the use of the colour blocks.

WITH reference to the article on Crouch Ware, which appeared in the October number of THE CONNOISSEUR, the illustrations on pages 96-102 are **Crouch Ware** reproduced from pieces in the collection of Micah Salt, Esq., of Buxton.

WE have received an artist's proof in colour of "Trafalgar, 1805," after the picture by W. L. Wyllie, R.A., published by the Avenue Press, as "Trafalgar, 1805" a contribution in honour of the Nelson Centenary. The reproduction, which has been personally superintended by Mr. Wyllie, is a striking and accurate representation of the original picture, and the artist and publishers are to be congratulated upon its appearance. Its publication at the time of the Nelson Centenary should insure its success.

W. W. Ryland's Engravings

TO THE EDITOR, THE CONNOISSEUR
DEAR SIR,

In criticising my list of William Wynne Ryland's Engravings, Prof. Dr. Hans Singer is perfectly correct in not regarding it as a descriptive catalogue, for the Editor of the book in which it appeared merely desired the abbreviated form I gave him. The only merit I may claim for the work is that in nearly every instance I have named actual impressions which I have seen.

Although I should have welcomed the discovery of plates I had omitted, it seems to me that any embellishments are merely superfluous unless complete and convincing.

The five plates—mostly incorrectly named—which Prof. Singer says I have omitted, are to be found (as he does not appear to be aware) in the book entitled "A Collection of Prints in imitation of Drawings," edited by Charles Rogers, 1778, which I mention in my list of book illustrations. There are fifty-two others in the same work which with equal justice I might be charged as neglecting. None of these are Line Engravings. Since I did not trust to Leblanc I was correct in speaking of the *View de FRONVILLE*, not *TROUVILLE* as Prof. Singer prefers to describe it, as reference to the prints will show.

Again, the print of Lady Nurnham, which should read Lady NUNEHAM, was not included in my list, as Ryland did not engrave it, but was only the Publisher. Also Prof. Singer in speaking of Ryland's movements seems to have confused business and private addresses.

At the same time the Partnership with Bryer existed at 27, Cornhill, Stafford Row, Pimlico, was his private residence, 1767 to 1771. After the Bankruptcy, and in 1772, he was living privately at Queen's Road, Knightsbridge, and in 1773 at North End Road near Hammersmith turnpike.

It was from another home again in Knightsbridge that he eventually fled on April 1st, 1783, after the discovery of the forgery. Prof. Singer makes no note of such distinctions.

All students of Chaloner Smith will endorse Prof. Singer's suggestions with regard to the compiling of a print catalogue, but I should like to add as principle No. 5, always verify your references, and particularly in the case of Leblanc.

Yours truly,
(Mrs.) RUTH M. BLEACKLEY.

Books Received

Pisanello, by G. F. Hill, M.A. (Duckworth & Co.) 7s. 6d. net.
Sir Joshua Reynolds, by Wm. B. Boulton, 7s. 6d. net; *Old Oak Furniture*, by Fred. Roe, 10s. 6d. net; *John Everett Millais*, by John Guille Millais, 7s. 6d. net; *Jewellery ("Little Books on Art Series")*, by Cyril Davenport, 2s. 6d. net. (Methuen & Co.)
The Lace Book, by N. Hudson Moore. (Chapman & Hall.) 21s. net.
The Beautiful Birthday Book. (A. & C. Black.) 7s. 6d. net.
Handbook of English Antiquities, by G. Clinch. (L. Upcott Gill.) 6s. 6d. net.
Fine Prints (New and Enlarged Edition), by F. Wedmore. 7s. 6d. net.
The Coin Collector (New and Enlarged Edition), by W. C. Hazlitt, 7s. 6d. net; *Old Violins*, by the Rev. H. R. Haweis, 7s. 6d. net. (John Grant.)
Decoration of Leather, by Maude Nathan. (A. Constable & Co.) 7s. 6d. net.
Seven Angels of the Renascence, by Sir Wyke Bayliss, K.B., F.S.A. (Sir Isaac Pitman & Sons, Ltd.) 10s. 6d. net.
Dante Gabriel Rossetti, by Ernest Radford, 3s. 6d. net; *Puvis de Chavannes*, by Arsene Alexandre, 3s. 6d. net; *Drawings of J. M. Swan, R.A.*, by A. L. Baldry, 7s. 6d. net; *Drawings of Rossetti*, by T. Martin Wood, 7s. 6d. net. (Geo. Newnes, Ltd.)



Announcement

READERS of THE CONNOISSEUR are entitled to the privilege of an answer gratis in these columns on any subject of interest to the collector of antique curios and works of art; and an enquiry coupon for this purpose will be found placed in the advertisement pages of every issue. Objects of this nature may also be sent to us for authentication and appraisement, in which case, however, a small fee is charged, and the information given privately by letter. Valuable objects will be insured by us against all risks whilst on our premises, and it is therefore desirable to make all arrangements with us before forwarding. (See back of coupon for full particulars.)

ANSWERS TO CORRESPONDENTS

Engravings

Colour Prints, "Looking Out" and "Looking In," after Richard Westall.—5,023 (Wenhurst).—If in good condition the pair should realise about 25s. to 30s.

Colour Prints, "The Woodman's Repast," "The Woodman's Labour."—5,088 (Dunstable).—These would only realise about £3 or £4 each at the outside.

"Cupid Disarmed by the Graces" and "Cupid's Revenge," after Angelica Kauffmann, by G. Scorodomoff.—6,020 (Saffron Walden).—If genuine and printed in colours these should fetch £6 to £8 the pair.

"Didon," after Cipriani, by Bartolozzi.—4,984 (Bedford Park).—This is only worth about 15s. The other prints you describe should fetch a pound or two apiece.

Engravings after Teniers, Van Dyck.—5,137 (Bath).—The two prints you describe are not of great value, a few shillings each. The subject after Van Dyck is probably a portrait of the painter himself.

"Morning," by Hogarth.—5,142 (Kingston).—This and the other engravings you describe are not in demand at the present time, and their value is very small.

"Mrs. Siddons as the Tragic Muse," after Sir Joshua Reynolds, by Francis Haward.—6,021 (Kingston-on-Thames).—This plate has been reprinted several times. Genuine old prints are worth from £2 to £10, according to impression.

"Shooting," after Geo. Stubbs, by W. Woollett.—5,786 (Hull).—This is probably one of a set of four, and alone is not worth more than about 30s. to £2.

Sporting Prints.—5,648 (Hebden Bridge).—The two prints you describe probably belong to a series. Apart from this they will not be worth more than £2 apiece.

Steel Engraving.—5,155 (Uttexeter).—Your print of *The Waterloo Banquet at Apsley House* is worth about £1.

"The Holy Family," after Andrew de Sarto, etc.—5,858 (Hulme).—Your four prints are all of quite trifling value.

"The Last Supper," after Leonardo da Vinci.—4,835 (Chester).—There are so many states of this engraving, differing materially in value, that it is impossible to give an accurate opinion upon it without seeing the impression. The three sepia engravings by Bartolozzi are probably worth £3 or £4 apiece. The set of sixteen India proofs of Turner's *Yorkshire* should fetch from 12s. to 15s. apiece. The engraving of *Oxford*, by Goodhall, after Turner, and *The Grand Canal, Venice*, about 50s. each. *The Shipwreck*, by Burnet, after Turner, £3 to £5; proof before letters of *The Old Temeraire*, £5 or £6. The pair of open letter proofs, *Hastings* and *Dover*, after Turner, £6 to £8.

"The Poacher," after George Morland, by S. W. Reynolds.—5,074 (Penryn).—If in good state the value of this colour print is about £5 or £6.

Lace

Limerick.—6,179 (Ipswich).—This kind of lace is of no interest to collectors. The intrinsic value of the two pieces sent for examination is about £4 and 50s. respectively.

Old Mechlin.—6,180 (Prague).—The half a pair of lappets, which you possess, is eighteenth century Mechlin lace. If in good condition it would realise about £4 in this country, but it is impossible to tell if it is discoloured or much worn, etc., from a photograph.

Old Furniture and Woodwork

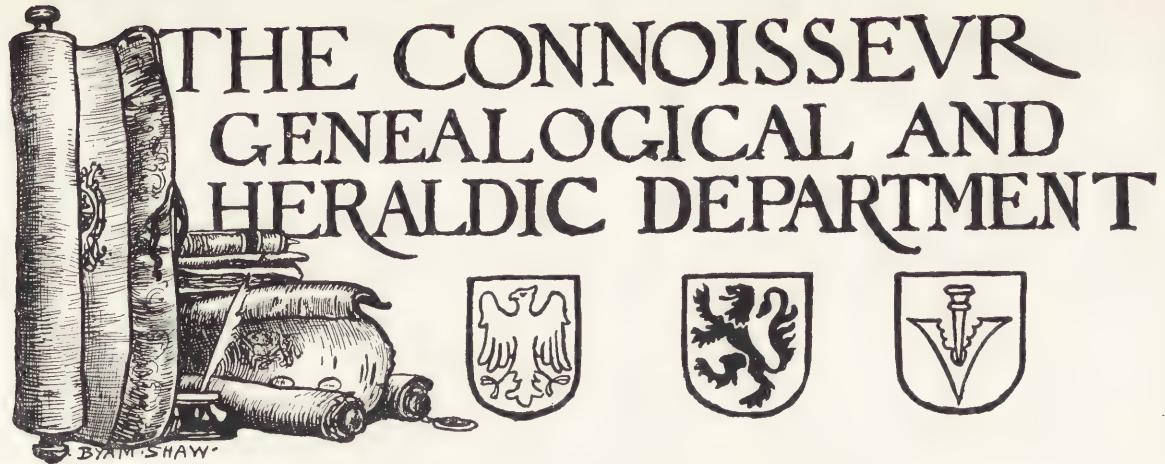
Mahogany Sideboard.—5,991 (Mullingar).—Your photograph shows a sideboard of the early part of the nineteenth century. Although time will probably make furniture of this period more valuable, at present it is worth less than 10 gns.

Old English Chairs.—6,078 (Prestwich).—The chairs shown in your photograph are old English, about the middle of the eighteenth century, usually described as Chippendale. The value of the six small and one arm-chair should be about 40 gns.

Pottery and Porcelain

King of Prussia Mug.—5,380 (Leominster).—These mugs were produced at Worcester in 1757, and illustrate the wonderful state of perfection to which the art of transferring printed impressions from copper-plates on to pottery was brought by Robert Hancock at that time. Thomas Carlyle in his *History of Frederick the Great* gives a graphic description of one of these King of Prussia mugs. Your specimen seems to be very fine, and should be worth about £7 10s. The value of your Worcester tea-set depends upon whether it belongs to the Dr. Wall or the Chamberlain period. If the former, probably about £25 to £30, but we should advise you to send a piece for our expert's inspection.

Oriental Vase, etc.—5,982 (Churchdown).—From the photograph, your vase is evidently Chinese, but it is impossible to tell the period without handling the paste. The two willow-pattern plates were probably made by Turner, of Caugley. Value about 12s. to 15s. We are unable to identify the colour print from your photograph. It is manifestly an early Victorian portrait, but in the absence of an inscription we must see the print to value.



CONDUCTED BY A. MEREDYTH BURKE

Special Notice

READERS of THE CONNOISSEUR who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, at the Offices of the Magazine, 95, Temple Chambers, Temple Avenue, E.C.

Only replies that may be considered to be of general interest will be published in these columns. Those of a directly personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

Answers to Correspondents Heraldic Department

357 (Bath).—Sir William Temple, Knt., was a man of considerable distinction in the reign of Elizabeth, being much esteemed for his great learning and ability. Upon the tragical death of the unfortunate Earl of Essex, to whom he had been secretary, he went over to Ireland and was appointed Provost of Trinity College, Dublin, which university he represented in the Parliament of 1613. He was knighted by the Lord Deputy St. John, and appointed one of the Masters in Chancery in 1622. By his wife, Martha, daughter of Robert Harrison, he had two sons, the elder of whom, John, rose to great eminence, and filled, for a long series of years, high and confidential offices in the Government of Ireland.

361 (London).—"Vivre" was an ancient heraldic term denoting a Barrulet or Cotise Dancettee, but is now never used.

368 (Harrogate).—Charles, Viscount Cranborne, never succeeded to the Earldom of Salisbury, as he died during the life-time of his father, William, second Earl of Salisbury, in 1659. By his marriage with Diana, daughter and co-heir of James, Earl of Dirleton, he had seven sons and five daughters.

381 (Manchester).—Lady Fairfax, who distinguished herself by her celebrated interruption of the trial of Charles I., was a daughter of the famous Sir Horatio Vere, and married Thomas, Lord Fairfax, the Parliamentary Commander, by whom she had an only daughter and child Mary, who married George Villiers, second Duke of Buckingham.

388 (Chicago).—Milton, the poet, was of respectable lineage, his ancestors having long resided at Milton, near Thame, in Oxfordshire. John Milton, his father, was a good classical scholar and an accomplished musician, but, in consequence of his having been disinherited by his father, who was Ranger of the Forest of Shotover, he was obliged to earn his living in London as a scrivener. Sarah Castor, the poet's mother, was also of good family, and by her marriage with John Milton had two sons and one daughter, viz., John, who was born December 9th, 1608, at "The Spread Eagle," in Bread Street, where the family resided; Christopher, afterwards a judge; and Anne, who married, first, Edward Phillips, Secondary at the Crown Office, and, secondly, a Mr. Agar. The poet married three times, but it was only by his first wife, Mary, who was a daughter of Richard Powell, of Forest Hill, a magistrate of the county of Oxford, that he had issue, namely, Anne, Mary, and Deborah. His second wife, who died shortly after the marriage, was a daughter of a Captain Woodcock, and his third wife, Elizabeth Minshull, to whom he was married in 1664, came of a respectable Cheshire family, and was closely related to Dr. Paget, Milton's great friend. The youngest and last surviving daughter, Deborah, married a Spitalfield weaver, and one of her daughters eventually kept a small chandler's shop near Shoreditch Church.

392 (Belfast).—The original documents and pretended Acts of the Parliament held in Ireland by James II. after his abdication do not exist, as it was especially enacted by the Act of 1695 that all these documents were to be destroyed.

393 (Inverness).—Anne, Baroness Sempill, was a daughter of Robert, seventh Lord Sempill, by Anne, his wife, daughter of James, first Lord Mordington, and succeeded to the barony on the death of her brother Francis, the eighth baron, in 1684, without issue. She married Francis Abercromby of Fetterneir, who was afterwards created Baron Glassford for life. The issue of this marriage was five sons. A new charter was obtained by Lady Sempill in 1688, settling the barony upon her issue by her then or any future husband.

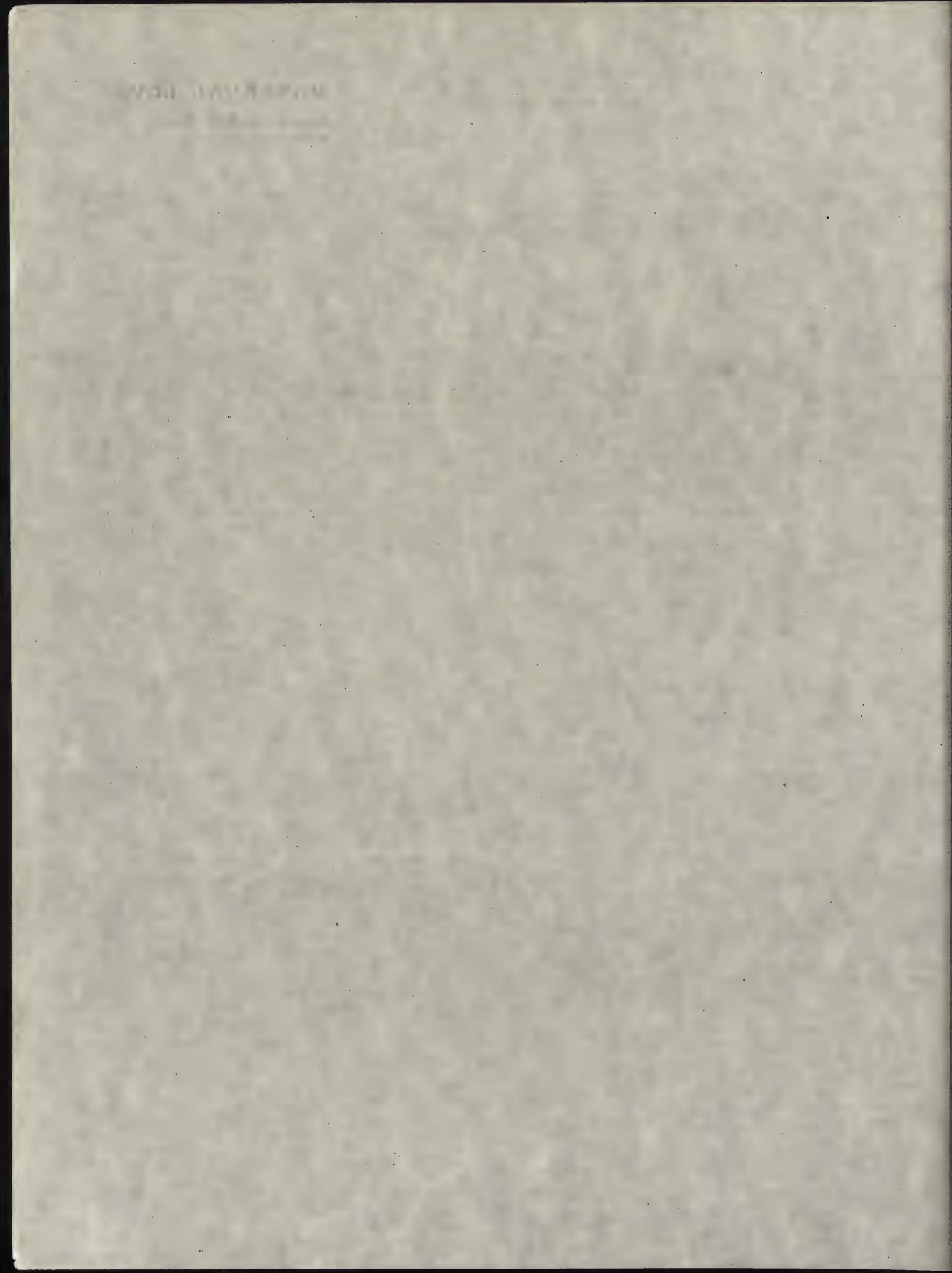
398 (Cairo).—The family of Guzman is one of the most historical and illustrious houses in Europe, being the parent stock from which have sprung the Dukes of Medina Sidonia, the Dukes of Medina de Las Torres, the Counts Dukes of Olivares and the Marquesses and Counts of Montijo, Counts of Theba and Grandees of Spain. The Empress Eugenie is a descendant of this family and is not the first of her race who has been called to a throne, as in 1633 Donna Louisa Francesca de Guzman married the King of Portugal, Don John IV. of Braganza.





MATERNAL LOVE

Engraved by P. W. Tomkins
After J. Russell



Pictures

Cosway and the Eighteenth Century Miniaturists By Dudley Heath

So much has been written in appreciation of Cosway's art, that, even if I were so disposed, it would be difficult to add to the lustre of his reputation by further praise.

His admirers have exhausted superlatives in their endeavour to honour him, without ever giving a satisfactory analysis of his extraordinary power of fascinating us. They have been content, rather, with asserting the more obvious truism that his art is inimitable. That this is a truism has been abundantly proved, for surely no painter, in big or little, has had a greater host of disciples or followers, and yet remains so absolutely inviolate to their attacks on his supremacy in his particular school. He dominated the art of the eighteenth century, and ever since has been held by critics, miniature painters, and the public, as a pattern of perfection for the portrait "in little."

It is not as a detractor of Cosway's talents that I wish to write, but rather as one whose appreciation is tempered with other ideals—ideals which I think are worthier than any that Cosway can inspire. To make use of an aphorism

—we love best that which pleases us most, but it is easier to be pleased by that which is pretty and charming than that which is true and noble. The first qualities appeal to us at once, whereas truth and nobility of conception are far less obvious and require thought and knowledge to appreciate. The prettiness and charm of a Cosway are indisputable and alluring because of the skill and finesse with which he expresses his very limited range of facts. He seized at once on a method of technical expression in absolute correspondence with his superficial vision. His art is a refined, but restricted, convention, over which he held that complete mastery of expression that realizes perfect unity between the motive and the method. It is this that gives the distinction to his work beloved of the connoisseur.

From his study of classic art he learnt certain formulas of generalization, and this, combined with a rather abnormal sensitiveness to feminine beauty, enabled him to flatter and idealise with discriminating style. He was a master in the use of his materials, and his unerring instinct for effect seized at once



PORTRAIT OF A LADY BY GEORGE ENGLEHEART
WALLACE COLLECTION

on the peculiar virtue of ivory, and evolved a technique in complete accord with it. He discarded the heavy opaque manner used by previous painters on ivory—such as Bernard Lens. Nothing boisterous, strong, or crude was admitted into the theme; his touch glided with swift delicacy and insistent with a playful suggestiveness over the smooth surface. The tones were felt but not materialised, the colour is but a silvery nuance of reality, and the ensemble sparkles with an effervescent charm which almost evades analysis in its spontaneity. It must not be forgotten that the fashions of the day lent themselves to Cosway's manner, or, it would be truer to say, that Cosway's almost feminine intuition for sartorial fitness evolved a style appropriately in sympathy with the prevailing modes. The powdered hair, the décolleté bodice, and frilled chemisette, are inherent parts of his particular scheme, and were used as essential ingredients in his recipe for the lady's portrait in miniature. How futile is any attempt at imitating such qualities as these, that depend for their attractiveness so entirely on a question of temperament—the temperament of the society of the period, and of the artist who symbolised that society. Cosway's work is brilliant, unsubstantial, effervescent, it commands our immediate admiration, but appeals to no deeper feeling. His art never convinces by its truth, his portraits give us nothing that is biographical, psychological, or individual, and are but vaguely reminiscent of the sitter. We are in love with the temperament of the painter rather than the character of

the sitter, just as the painter was in love with his own skill rather than with the object of it. Cosway's life was an index to his work in this matter of temperament; his ambitions, his tastes, his manners, were equally effervescent, equally brilliant, and, we are bound to believe, equally insincere in so far as their outward show was concerned. In comparison with his contemporaries,

he was prodigiously successful, and this sufficiently accounts for their constant endeavours to imitate him. They one and all absolutely failed to achieve the qualities for which I think Cosway is alone pre-eminent—the graceful feeling and suggestive freedom of touch and appreciation of line. To realise these particular qualities in Cosway, we must turn to his drawings in pencil, pen, and wash. At his best they show facility of composition, and a dainty conceit in their motive which is distinctly attractive, but it is in their technical handling that we realise the work of an artist. The most beautiful example of his pencil drawing is the group of three Princesses at Wind-



A PENCIL PORTRAIT SKETCH BY RICHARD COSWAY
THE PROPERTY OF SIR TOLLEMACHE SINCLAIR.

sor. Two of the figures are seated on a settee, and the third is standing on the right-hand side; they are full length, and draped in the full soft skirts and low bodices that Cosway so dexterously delineated. With an ease of touch and flow of execution, every line plays an essential part in the composition. Here we have grace personified and perfection in the technical use of the pencil, yet it can hardly be said that this group contains any real drawing in the sense that the great masters understood the term. The tinted drawings of Cosway were the outcome



R. Cosway del.

Etched by J.H. Pernon

Her Royal Highness the Duchess of Cumberland and Strathern.

The Connoisseur

of over popularity, and a desire to accelerate and increase his output, and many of them show signs of this haste. The tinting of the faces is lacking in quality and finesse, though the pencil work is nearly always free and feeling, if without any real appreciation of form.

It is in his poetic fancies that Cosway shows most clearly his study of classic art. In the illustration of *The Toilet of Venus*, which is executed in pen and ink and wash, may be seen the facility with which he could compose and his charming sense of line and proportion. The pencil portrait sketch is also very typical of the painter. When considering these drawings, it must be borne in mind that the pseudo-classic style was very much affected by many contemporary artists of the period, amongst whom could be mentioned several skilful ladies who designed for Bartolozzi and other engravers and artists. It is clear, therefore, that whatever we may think of the fanciful drawings by Cosway, it is as a painter of miniature portraits that his reputation stands or falls. Unfortunately, the real essential to a successful miniature portrait is wanting; they are not portraits, and, moreover, when we admire his miniatures, we are absolutely indifferent as to whom they may be supposed to represent, except in so far as a name may add some fictitious value to them. In spite of this, such examples as we give here* possess so much indefinable happiness and sweetness in their rendering that our sounder judgements are well nigh bewildered.

The charming profile of an old lady, wrongly described as Mrs. Butler (Fanny Kemble) is particularly interesting, because its technique, though free and full of sensitiveness, is much more tentative than the usual lady's portrait by Cosway. The colour, too, is quite delightful, and, being of an old lady, it perforce contains more character and individuality—in fact, more portraiture and less convention.

The pretty and dainty head of Elizabeth Foster, Duchess of Devonshire, is another most excellent and typical example. It represents, perhaps, the most mature phase of the painter's art, when with wonderful freedom of manipulation and a very simple palette, he gives us a classic generalization of form, colour, and proportion that commands our immediate enthusiasm.

The more precise finish in the miniature of Lady

Manners shows us a somewhat different period. It is far more deliberate and conscious in its technical qualities; its colour is more varied, the greys are more purple and less silvery—in fact they are obtained with greater effort. The actual brush work is more laboured, more minute, still, in other respects, we see the same intuitive feeling for the beautiful in every detail, the same harmony and balance in every portion of the miniature, even though the result is a glorified fancy rather than a vivid reality. It is worth mentioning, in view of the existence of several copies, that the reproductions we give were engraved direct from the originals in the possession of Mr. Henry Drake, who very kindly placed them at my disposal for this purpose.

Although the study of Cosway's art may help us to understand the full significance of gracefulness in the rendering of a miniature portrait, his style is too entirely subjective to accept as a model on which to build up a really vital school of miniature painting. A vigorous school of painting cannot exist without character as its staminar and the true expression of character can only exist with the sincerest insight and a firm, direct, and autographic manner of handling.

To turn to Cosway's two pupils, Andrew and Nathaniel Plimer, who have been eulogised little less than their master, the merits of their work cannot for a moment be seriously compared with his. Andrew and his brother, to an even greater extent, reduced the art of portraiture "in little" down to a recipe of line, form, and colour. Their drawing is more faulty, and lacks much of the grace and suggestion of form possessed by the more popular painter; their technical qualities, though free and direct, are much more academic. They made use of a hatched line, which is both mechanical and hard. Their generalization of the features to a given mould converts their miniatures into little more than conventional symbols of "les belles dames" of the period. The constantly recurring sameness of pose, with exaggeratedly large eyes and small simpering mouths, becomes tedious, and insistently commonplace, when viewed from the serious aspect of portraiture. They had obviously learnt well certain formulas, which they practised with a monotonous zeal that lacked all inspiration. They became skilful within this very prescribed convention, and, since it was a convention that was founded on well defined laws, their work does not lack a certain style. It was a style eminently

* See plate p. 199, THE CONNOISSEUR, November, 1905.



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John Claude Nollek.

M^{rs} JACKSON.

The Connoisseur

suited to the eighteenth century phase of the art, when miniatures were classed as dainty trinkets rather than as serious paintings.

The Plimers' miniatures—for it is hardly necessary to separate their work—possess the charm to be found in many of the contemporary portraitists. They have a simplicity and tastefulness of effect, a prettiness and daintiness of handling, and a completeness of motive, that give an air of distinction to the subject; but I think it can hardly be denied that they are without reality, and fail to show us the finer imaginative insight into the personal charm or characters of the sitters, the realization of which is so convincing. At a recent exhibition of their work, nothing was more apparent than this want of life and individuality. The persistent generalizations, through repetition, lost all point and power to please; even the skill and dexterity of the work became so obvious as to lose force, and there was little reserve of merit to re-awaken our admiration in any degree.

The mannerisms of pose and drawing were very tiresome, and the uniformity of type in the rendering of the features gave a close family relationship to the entire collection. There was, however, one miniature of the Duke of Devonshire, signed and dated 1786, that was refreshing in its complete contradiction of the prevailing characteristics. The pose is dignified without being sentimental, the scale of the miniature is smaller, the head is turned to the left instead of the right—as in almost all other examples, and the prevailing blue in the background is modified. The most daring innovation, however, is the bold shadow thrown across the lower half of the figure, and this is both original and successful.

The portrait of a gentleman we give as an illustration is a very good example of Andrew Plimer's work. It has been thought by some authorities to be a Cosway, but this it most certainly is not, though it is an excellent specimen of Andrew's painting, both in colour and drawing. The miniature of the Duchess of Portland is peculiarly typical, and might almost be a replica of any other of the ladies' portraits by this artist.

The work of George Engleheart, Cosway's most successful rival, is worthy of some considerable study. It strikes a truer note, and displays a more sincere attempt at portraiture. George Engleheart was decidedly of the Cosway school, and retained many of the qualities of treatment for which this school is distinguished. His miniatures have constantly been confused with

Cosway's, though to the student of the art his touch is quite distinctive; it lacks the suppleness and flow, and is more emphatic in its insistence of the forms and tones. His drawing is more positive, or less suggestive than the master's, at the same time it is constructively more accurate. Engleheart possessed other powers of expression, acquired from a study of the works of Sir Joshua Reynolds. Sir Gardener Engleheart has in his collection one or two little pictures which show a really delightful sense of pictorial effect and composition. In the two I especially recall there is a breadth of light and shade, a solidity of handling, combined with a gracefulness of drawing and colour, that lift this artist above the mere painter of frills and faces. The water-colour portraits on paper by George Engleheart are full of character, and, to my thinking, are much more satisfying as portraits than Cosway's tinted drawings. They are usually done in profile, with the face tinted in with vigour, and the rest left freely expressed in monotone.

I shall content myself with only mentioning two other painters, contemporaneous with Cosway, though not of his school. John Smart is noteworthy for the extreme finish of surface that he attained. This has led writers to liken his work to enamel, and, quite recently, I have seen a curious mistake made by a connoisseur in taking an enamel after Smart for an original by him. This finish of surface, I think, is not necessarily a virtue, and in Smart's miniatures it sometimes led to the over-modelling of the features. What his contemporaries most admired in his little portraits was their truth, or, what one writer called, "his surprising likenesses," and it is for this he is principally valued in the present day. I believe that his soberness of colour, especially in the backgrounds, together with his grasp of character and expression, point to his having been influenced by earlier traditions. It is certainly these qualities which give dignity and worth to his miniatures; had he possessed a greater feeling for decoration, and placed his figures with more art and grace within his ovals, I think it would be more readily appreciated how nearly his art fulfils the noblest achievements of the miniature portrait.

His small portraits, in spite of their obvious defects, convey an idea of reality and truth that convinces us of their unaffected sincerity. He had none of the effervescent quality of Cosway, none of his brilliant cleverness of handling, he

Cosway and the Miniaturists

produced his effect by infinite care and labour, and the result is uninspired, but full of solidity and thoughtfulness. To some extent Smart's miniatures, in their scheme of colour and tone, are reminiscent of the Swedish miniaturist, Adolphe Hall, his famous contemporary of the French school.

Ozias Humphry's miniatures exhibit qualities that are undoubtedly inspired by Sir Joshua Reynolds. Certain of his small portraits characteristically suggest their source of inspiration in pose and colour. To appreciate Humphry's true position amongst eighteenth century miniaturists we must see his Oriental portraits "in little." These, I think, lift him on to a higher plane than a comparison with Smart, with whom he has been so frequently associated in his manner of work.

I shall include in this short review of the principal eighteenth century miniaturists, some mention of Andrew Robertson, who rightly belongs to the nineteenth, although he was already working at the time Cosway was at the zenith of his fame. Robertson stands alone for his robust and vigorous protest against the prevailing effeminacy in the treatment of the miniature portrait.



PORTRAIT OF A GENTLEMAN
BY ANDREW PLIMER
IN THE COLLECTION OF
HENRY DRAKE, ESQ.



THE DUCHESS OF PORTLAND
BY ANDREW PLIMER
IN THE COLLECTION OF
THE DUKE OF PORTLAND



PORTRAIT OF A LADY BY JOHN SMART
WALLACE COLLECTION

Like most enthusiasts for an unfashionable cause, he may be accused of having overridden his mark, especially in his ladies' portraits; even here we may see how skilfully he retained the balance of effect by the very boldness of his harmonies of colour and modelling. I am thinking especially of a miniature in the Royal collection of the Princess Amelia, where the strong flesh colour and fine drawing of the face is balanced by the purity and directness of the painting of the blue hat and dress. We know that Robertson took Raeburn as his model early in his career, even studying in the great Scotchman's studio, and remained true to what he rightly believed was the nobler province of the portrait painter. His work was often mistaken for oil by his contemporaries, and this is, perhaps, a justifiable criticism on his methods. In this respect, however, it may be claimed that the miniatures by Holbein and Cooper are a precedent, though I think Robertson was ill advised in his use of so

The Connoisseur

much gummy varnish. It would have been pleasanter had his strong tones been left "dead" and "flat," as in the earlier master's work.

We give an admirable specimen of his portraiture in the miniature of Charles Heath, the engraver. Here the handling is most masterly, the colour is rich and fleshy, and is rendered with all the fulness and tone of nature.

Robertson was not unappreciative of Cosway's work, but his criticism of it was just and to the point. He says, "They are too much like each other to be like the originals, and if a man has courage to deviate from the model, we all know how easy it is to paint pretty things, when he can paint smooth without torturing it into a likeness

of a bad subject." Robertson looked back to the work of Samuel Cooper, and realised the great principles which inspired him—the principles of truth and sincerity. The seventeenth century miniaturists had their conventions, but they were based upon truth and simplicity of rendering, not upon artifice or affectation. They were true to the noblest traditions of the art, which can be traced through centuries of slow development in technical expression. This development had its rises and falls coincident with other branches of art, but it culminated in a perfection which has never been surpassed, in the work of the Cromwellian period, and compared with which the eighteenth century must be considered as decadent.



CHARLES HEATH BY ANDREW ROBERTSON
IN THE COLLECTION OF LIONEL HEATH, ESQ.



"THE TOILET OF VENUS"

FROM A PEN AND WASH DRAWING BY RICHARD COSWAY
BELONGING TO SIR TOLLEMACHE SINCLAIR





PORCELAIN

William Littler and Longton Hall
By Mrs. Willoughby Hodgson

ALTHOUGH the collector has for some time taken a lively interest in Longton Hall porcelain, very little is at present known about that factory and its productions. Mr. Nightingale, in his *Contributions towards the History of English Porcelain*, is the one authority from whom all other writers have quoted, and as his book was printed for private circulation only, it is not often to be met with in these days. Quite recently two Longton Hall vases were sold in London; they are described as being very badly broken and even more badly mended, and yet they fetched the large sum of £136. Facts like this are the straws which show the way the wind blows and stimulate the interest of the collector, and I think a few details about the factory and the hitherto unpublished illustrations of some specimens of Longton Hall porcelain—which through the kindness of their owner I am able to show—may be of interest.

Historians of the Staffordshire Potteries are all agreed that William Littler was a man of weight in that district, as one who did his utmost to improve existing wares and methods and who also brought into use new materials. We hear of him in 1745, at the age of twenty-one, as a potter, the son of a potter, from whom he had inherited a small estate at Brownhills, near Burslem. Early in life he seems to have been impressed by the resemblance between fine white Staffordshire salt glazed

ware and Oriental porcelain, and with the help of his brother-in-law, Aaron Wedgwood, he set about to improve the former; he is also credited with being the first potter to make use of a fluid glaze. Simeon Shaw (*History of the Staffordshire Potteries*) speaks of the "fine glassy surface" of this ware as made by Littler. He says, "Some excellent specimens are ornamented by enamelling and gilding; and others, having had a little manganese applied, resemble the finest lapis-lazuli." This fine ware is mentioned in connection with William Littler (or "Littlor" as Pitt spells it) by all historians of the Potteries at the end of the 18th and commencement of the 19th centuries, and the question arises—What has become of it? There are a few pieces at South Kensington, decorated in a manner very similar to that afterwards adopted by Littler for his porcelain, namely, a ground of cobalt blue ornamented with white and black enamel, and sometimes with size gilding. I have also seen in the Museums at Burslem and Hanley some pieces which might be attributed

to Littler, but specimens are rarely, if ever, met with in private collections.

Littler's object — to discover the secret of porcelain making — may have been achieved while he was still at Brownhills, but on this point no two authorities are agreed; certain it is that he failed financially and was obliged to sell his patrimony, his failure



No. I.—Fluted Cup decorated with sprays of coloured flowers



No. II.—Saucer with border of Longton Hall blue
The centre painted in colours

being brought about by expenses incidental to the attempt to make porcelain. In 1750 he removed to Longton Hall, where we are told he "so successfully prosecuted his experiments as to surpass all the expectations of his contemporaries, and to excite the astonishment of the Potteries." His chief workman was a certain Dr. Mills, who, according to Simeon Shaw, was not only a "good practical potter, but a tolerable modeller." As early as 1752 an advertisement of a sale of Longton Hall porcelain appeared in the press, which shows that Littler had lost no time in making and bringing his wares to the notice of the public.

William Littler spared no trouble or sacrifice for the art he loved, but success in one direction spelt disaster in another; his porcelain, we are told, "exhibited great lightness and beauty," but clearly it was not appreciated by the public, for John Ward, in his *History of Stoke-on-Trent*, uses these significant words when speaking of certain pieces, "They would certainly have won their way in after times." Littler failed in business a second time, but we still find his name attached to advertisements as a seller of Longton Hall china, and he does not seem to have severed his connection with the factory.

I have tried in vain to unearth the history of Longton Hall before it became a china factory. The Rev. Stebbing Shaw does not mention the place in his exhaustive *History of Staffordshire*, published in 1798, and John Ward takes up its history subsequent to Littler's occupation, when

it had been purchased by Mr. (afterwards Sir John) Edensor Heathcote. It is described as a Queen Anne mansion, and was situated a mile from the village of Longton. Some writers omit the word Hall in speaking of the manufactory, and it seems that there were several potteries in Longton. This has led to a suggestion that china was not manufactured at the Hall, a suggestion strengthened by the fact that no fragments of pottery have been found there. It is significant that Stebbing Shaw does not mention this Queen Anne mansion, and if it had become a house of commerce this might account for the omission. A side light (which some may think has no bearing on the case) has suggested to me that Longton Hall, when it came into the possession of the Heathcote family, required considerable renovation, and that it may have been necessary to convert it once more into a dwelling-house after serving as a pottery. I refer to those two magnificent chimney-pieces, each of different design, made by Wedgwood and Flaxman for Sir John Heathcote, of Longton Hall. These veritable triumphs of the potter's art, were for some years in the South Kensington Museum, but are destined, I fear, to find a permanent resting-place on the other side of the Atlantic. They are of pale blue and white jasper, of a texture and fineness unsurpassed. Artist, potter, and lapidary have surely never combined to bring their work to greater perfection.

In the days of Sir John Edensor Heathcote, people did not amuse themselves by fitting up their houses to suit the latest fashion, and to my mind it looks as if finding fireplaces and chimney-pieces damaged or deficient, Sir John gave orders to Wedgwood to supply some of the new ones.

After the failure of the Longton Hall Works,



No. III.—Fluted Cup of Chelsea-Derby Porcelain, painted in colours, with a bird on a branch and insects; a narrow border of gold round the base, handle and edge

William Littler and Longton Hall

it would appear that a second venture was made at the same place, which seems to have been on a more important scale than the first. What was William Littler's connection with this is not known, but the advertisements of sales by auction were generally signed by him until the year 1758, when the announcements were issued by "William Littler and Co." The fact that Littler was no longer financially capable of carrying on the business, added to the mysterious words "and Co.," has aroused a great deal of conjecture which I fear we shall never be in a position to elucidate. Mr. Nightingale has, however, made a most interesting, and, I think, a highly probable, suggestion, namely, that William Duesbury and others may have backed Littler at this juncture, and have been instrumental in re-establishing these works. He quotes a letter from Mr. Frank Jessop, a great-grandson of Duesbury, who says, "Mr. William Duesbury, four generations ago, was the proprietor of china works at Chelsea, Bow, Longton, and Derby." In considering this suggestion it is interesting to recall a deed brought to light and quoted by Professor Jewitt. This deed was drawn up in 1756 "between John Heath, of Derby, in the county of Derby, gent.; Andrew Planché, of the same place, china maker; and William Duesbury, of Longton, enameller," and goes on to state that John Heath had "delivered in as a stock ye sum of one thousand pounds to be made and employed between them for ye carrying on of ye said Act of making china wares."

Now, as Mr. Nightingale points out, no place of manufacture is mentioned, and it is a significant fact that in December, 1756, a few months after the drawing up of this agreement, an advertisement appeared in the *Public Advertiser* of a sale by order of the proprietors of the Derby Porcelain Manufactory of a "curious collection of fine



No. IV.—Fluted Saucer of Chelsea-Derby Porcelain, with a bird on a branch and insects painted in colours and edged with gold

figures, jars, sauce-boats, services for dessert, and a great variety of other useful and ornamental porcelain after the finest Dresden models." Again, in the following May (1757) another advertisement appeared which mentioned "a large variety of the Derby or second Dresden."

These advertisements point to the fact that china works of considerable importance, and over which we may suppose Duesbury had control, did exist. There is no record of a *porcelain* manufactory at Derby before 1756, and it seems almost impossible that works which had been established only a few months should be in a position or be capable of turning out so large and important a variety of porcelain. Where then did it come from? Does it not seem highly probable that, foreseeing the dismantling of Longton Hall, Duesbury used those works to supply Derby until that factory should be well established and in working order.

Some of my illustrations may help to confirm the theory of a connection between these two factories. Nos. i. and ii. are unmarked, but in body and glaze they so closely resemble marked specimens of Longton Hall porcelain that I think there is little doubt of their origin; they are certainly not Chelsea or Derby of any period. The cup (No. i.) is disfigured by impurities in the glaze, and has a border of the typical Longton Hall blue, streaky and much run. The saucer (No. ii.),



No. V.—Moulded Cabbage-leaf Basin, veined in green and outlined in pink; painted on the inside with detached sprays of flowers, fruit, and insects. Height, $\frac{3}{4}$ ins.; diam. top, 7 ins.; base, $\frac{3}{4}$ ins. (Victoria and Albert Museum)

decorated with a bird seated on the branch of a tree, has also this untidy blue border. Illustrations Nos. iii. and iv. are part of a tea service which belonged to my great-grandmother, and was made at Derby during the Chelsea-Derby period. It will be seen that in shape the two cups are alike, and that the decoration of the saucer (No. iv.) is almost identical with No. ii. My theory is that this service was made from old Longton Hall patterns which had been removed to Derby, and that Nos. i. and ii. are original pieces of Littler's porcelain.

Duesbury is known to have worked with Littler at Longton Hall, but this could only have been for a short time as he was in London until 1754 and he removed to Derby in 1756. The distance between the latter place and Longton is, however, not so great as to prevent his going backwards and forwards frequently. He is described as being an enameller, and it is quite possible that whilst in London he had found employment at Battersea. Some fine Longton Hall vases and other pieces (those for instance in the British Museum) are decorated with delicate tracery of white enamel, in patterns almost identical to those found on Battersea enamels, and Duesbury's drawings which are still in existence show him to have been an artist of considerable talent.

After the dismantling of Longton Hall, which took place about the year 1759, we are told by Simeon Shaw that William Littler became manager for Messrs. Baddeley and Fletcher, of Shelton,

but these works also failed. Prior to his death he became very infirm; but lived to an advanced age nevertheless, and died in poverty.

The exact composition of Longton Hall porcelain is not known. Historians of the Staffordshire potteries speak of it as "a frit body," that is

"a mixture of the flint and alumina with alkalis, to render them easily fusible and cause the mass to appear white when adequately fired. The frit to be ground and dried into an impalpable powder which is subsequently mixed with clay." This body has somewhat the appearance of badly potted Bow or Chelsea, but as yet no bone ash, which enters into the composition of these porcelains, has been discovered by analysis, and the colour is greyer and much colder. Many pieces have been drawn out of shape by firing, and we are told that it was fired with wood owing to its inability to bear excessive heat.

The cold grey tone of Longton Hall china can best be discerned when a specimen is com-

pared with a piece of Bow, for instance; it will then be seen that this is caused by the blueing of the glaze which was generally very thickly applied. A noticeable peculiarity of the plates and dishes is the absence of the ring on which to stand; Wedgwood and other early potters made their plates in this way, but they are perfectly smooth and well finished off, whereas those of Littler present a totally unfinished appearance at the bottom. The paste is in the rough biscuit state,



No. VI.—*Fine Vase of Longton Hall Porcelain, in the Victoria and Albert Museum* Height, 16 ins.

William Littler and Longton Hall

over which the glaze has trickled and accumulated in lumps, and the effect is untidy in the extreme.

It seems strange that writers of the period should speak of Littler's porcelain as exhibiting "great lightness and beauty." Heaviness is surely its chief characteristic, and this is noticeable even in the finest specimens. A really well finished and beautifully painted vase will be found to possess heavy handles, or will be crowned by a group of heavily modelled flowers.

The Longton Hall blue, which has the appearance of having been applied with a sponge, the overlapping leaf pattern, and the delicate white enamel used as a decoration are well known as belonging to this factory, but these must not always be looked for by the collector. There are two other colours which, used together, seem to me almost as typical, namely, a delicate shade of pink in conjunction with an equally delicate shade of green. The cabbage-leaf basin (No. v.) is a specimen decorated in these two colours only, the raised white leaves being veined in green and outlined in pink. The large vase also (No. vi.), which is one of the finest pieces of Longton Hall porcelain extant, shows more of these two colours (especially on the base) than of any of the other colours which are used in its decoration. The little tea-poy (No. vii.) is undoubtedly an early piece; it has at the base a moulded leaf pattern in low relief, and the decoration, which is crude in execution, is carried out almost entirely in pink and green. The value of this specimen is enhanced by the fact that it belonged to the collection of Enoch Wood, who was born in 1759 and died in 1840. The original, with the remains of a label in the handwriting of that gentleman, is in the Hanley Museum. The label states that, "This was given to Enoch Wood by William Fletcher in January, 1809. He informs me he remembers it being made by Mr. William Littler, at Longton, near Stoke, about fifty-five years ago, say in the year 1754. It has never been out of his possession during that time, and is highly valued."



No. VII.—Tea-poy, with moulded leaf pattern round the base. The decoration—copied from the Oriental—is principally in pink and green, with a little dull purple; a scroll pattern in red on the shoulders

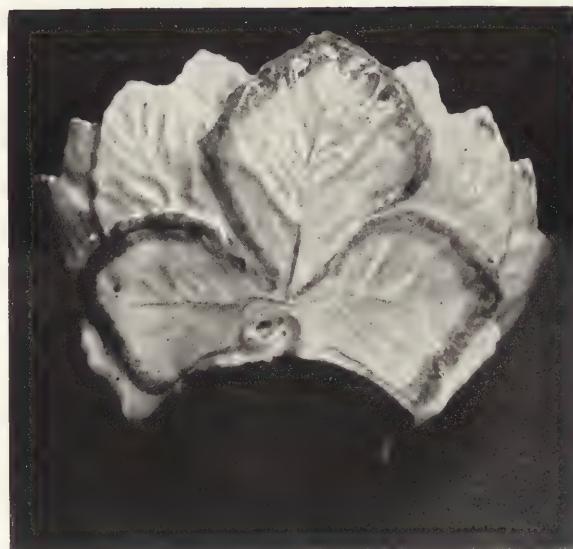
The importance of the Enoch Wood collection can be gathered from the following paragraph taken from the "Staffordshire Advertiser" of May 2nd, 1835: "It will probably be known to many of our readers that Enoch Wood, Esq., of Burslem, possesses a most valuable and extensive museum, containing specimens of those manufactures in this county from the earliest period up to the present time. Mr. Wood has received a communication from the resident Minister of His Majesty the King of Saxony, requesting a selection of articles to be placed in the Royal collection of china at Dresden." The paragraph concludes by saying that H.M. is prepared to send Mr. Wood a selection of Dresden china in exchange.

I have referred to the advertisements issued by Littler. These are most useful and instructive, as showing the different kinds of domestic and ornamental porcelain which were made at this factory. They appeared at intervals in "Aris's Birmingham Gazette," and also in the "London Public Advertiser." The first included the following under the heading, "A new and curious Porcelain or China of the Longton Hall Manufactory . . . consisting of Tureens, Covers and Dishes, large Cups and Covers, Jars

and Beakers with beautiful sprigs of flowers, open-work'd Fruit Baskets and Plates, variety of services for Desserts, Tea and Coffee equipages, Sauce Boats, Leaf-Basons and Plates, Melons, Cauli-flowers, elegant Epergnes, and other ornamental and useful Porcelain, both white and enamell'd."

On June 20th, 1757, another advertisement mentions "White Tea china, Coffee cans, Chocolate Cups and Saucers, Punch Bowls and Mugs, as finely enamell'd and curiously modell'd, Fruit Dishes, Leaf Plates, Sauce Boats with figures and flowers of all sorts made exactly to nature."

In the first advertisement issued by "William Littler and Co.," which appeared in June, 1758, various services are mentioned; also "Beautiful Essence Pots, Images, Flowers, Vases, etc., with fine blue and white Ribb'd, Flut'd, and Octagon



No. VIII.—Moulded "leaf basin," of which the outside leaf on either side is outlined and veined in Longton Hall blue, sprays of flowers in the same colour ornament the inside, marked with the double L. Height, 3½ ins.; diam., 5½ ins. by 4½ ins.

Chocolate Cups and Saucers, Tea Sets, etc." It concluded with these words, "The Longton Hall Porcelain is vastly improved, and is now allowed by all judges to be the best made in England; the prices are lowered, and are now very reasonable."

In addition to this long list, Simeon Shaw draws attention to the "cylindrical cups with handles" made at Longton Hall in the early days. These he describes as "showing some taste, a tolerable glaze and enamelled with flowers, but there are many specks, and the whole has a greyish hue, yet they are calculated to surprise his fellows by their similarity to foreign porcelain in body, glaze, shapes, and enamelling."

Of the "leaf basons" mentioned in Littler's

advertisements, I am able to show illustrations of two varieties. The first (No. v.) is in the Schreiber collection at South Kensington. Until recently it was attributed to Bow; a fuller knowledge, however, of the productions of Longton Hall has led to the label being altered, and I think there is now little doubt of its origin.

No. viii. is an interesting "bason" of somewhat different character, and it is difficult to determine for what purpose, useful or ornamental, this heavy little bit of porcelain could have been intended. It is oval in shape and composed of upstanding leaves, resembling those of the chestnut. These leaves are moulded in low relief, and on each side the outer ones are veined and outlined in Longton blue, whilst inside there are detached sprays of flowers in the same colour. The whole piece is disfigured by blue specks in the glaze. It is marked with the



Another leaf shape seen in the dessert dish (No. ix.) is also a marked piece. Here the decoration takes the form of a border of flowers and leaves in low relief covered by a wash of Longton blue, which is also used to outline the small Oriental designs in the centre of the dish, and one of these designs takes the form of the double L used by Littler as his mark. The glaze on this piece, as



No. IX.—Dessert Dish shaped like a vine leaf, with branch handle. Round the edge are leaves and flowers moulded in relief and washed over with a thin covering of Longton Hall blue. Oriental landscape designs in the centre in the same colour, marked with the double L. Diam., 8½ ins. by 9½ ins.

William Littler and Longton Hall

will be seen, is much crazed ; it is very thick and glassy, and has run over and formed lumps on the bottom of the dish which is heavily potted and much spotted with blue and peacock green.

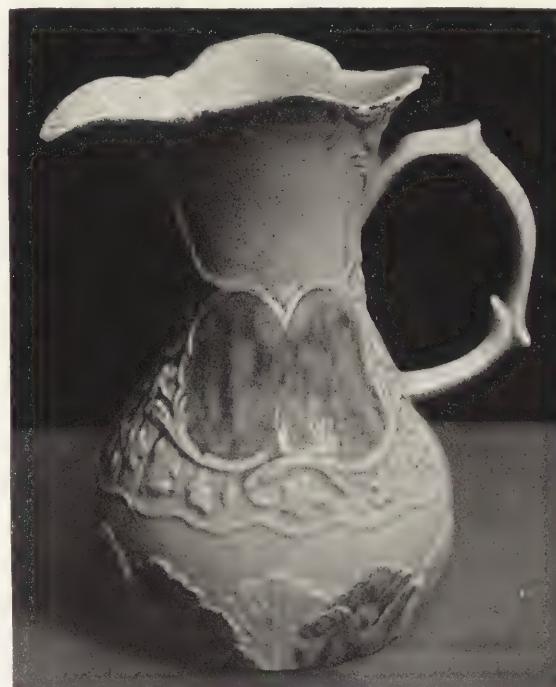
The jug (No. x.) is, I think, a most uncommon, if hardly an artistic, piece of porcelain. Here again the leaf pattern is in evidence round the base, every alternate leaf being washed with blue. On each side of the jug is a panel of blue surrounded by scrolls and flowers in low relief, the former have evidently been covered by size gilding of which traces still remain. The base has the same rough unfinished appearance as No. ix. This is also a marked specimen.

Of the figures at present identified as belonging to Longton Hall the majority are small, some 7 or 8 in. high ; they are as a rule carefully, and even in some instances, finely modelled, and do not show so many imperfections in potting and glaze as other pieces made at this factory. The colours used seem drier, especially the blue. It is quite possible that figures and groups were the outcome of the latest period, and were not in any sense experimental pieces.

Illustration No. xi. shows a good little figure finely modelled and well coloured. Longton blue appears on vest and breeches, the former with a pattern in gold. The coat is pink, of the shade which I consider somewhat distinctive of this factory ; the cloak is red, and green and pink are used on the base. No. xii.—a market woman—is to my mind a most attractive figure. Holding a cabbage under one arm with a basket of various vegetables at her feet, she leans against a support in an easy and natural attitude. The little well-modelled feet are encased in bright yellow shoes. Her apron is of the typical blue. Her skirt a delicate-chintz-patterned pink, and her kerchief of pink and yellow. The only gold upon her costume are the studs on a band which confines the kerchief. The chief attraction, however, about this figure is the face. It is quite charming under its profusion of red hair, and one cannot help thinking it must have been modelled from life. The artist has not lost sight of the middle-aged stout country woman, although he has given her such a marvellously sweet expression and such delicate refined features. It will be noticed that Longton Hall figures are entirely unfinished under the base. This has been described to me as "looking like pudding." I cannot improve upon the description, except to say that it is not dry floury pudding, but moist dough,

and it appears to have been smoothed into something like shape by the fingers. This feature and the cold blue tone of the body, may be looked upon as supplying valuable clues to the collector, for, undoubtedly, in other respects, they bear a strong resemblance to those of Bow and Chelsea.

The double L used by Littler as a mark has always been supposed to signify Littler and Longton. Sometimes three dots will be found under these letters, and it has been suggested that



No. X.—Jug of Longton Hall Porcelain, moulded in low relief. Round the base are leaves, every alternate one washed over with the typical blue. A panel of blue on either side, surrounded by scrolls and flowers, on which the remains of size gilding can be seen, marked with the double L. Height, 8 ins.

they may signify three owners or partners in the business. If this is so, it may be taken that pieces so marked are of later origin than those which are marked with the letters only.

I think the value put upon Longton Hall porcelain to-day, is enhanced by its history, or perhaps I should rather say, by the atmosphere of uncertainty and misfortune which surrounds its history, for by no stretch of imagination can the majority of pieces be called artistic or beautiful, although some are undoubtedly fine ; but when judging samples of William Littler's work we must not forget that they are the outcome of the labours of a pioneer. There is little doubt that his was the first porcelain made in Staffordshire, and he appears to have had no assistance from any



No. XI.—Finely modelled figure of a Man, with vest and breeches of Longton Hall blue, the former patterned in gold, a pink coat and a red cloak over one arm; the scroll base painted in pink and green. Height, 7½ ins.

chemist or man of learning, in the enterprise. His invention would seem to have met with but scant appreciation at the time, but there is no doubt that in the years which followed the labours of this man (who was allowed to die in poverty), were acknowledged with gratitude in the potteries. A writer in the beginning of the last century testifies to this, for when drawing attention to the improvement which had taken place in porcelain in his day, he says: "The perfection to which porcelain is arrived is due to William Littler, of Longton Hall."

The history and the mystery of old china may, I think, be looked upon as salient features in its hold upon the collector, but if we are to believe that which is written, the sensation created by a mere teapot towards the end of the eighteenth century, outrivalled the sensation created by a "record" price to-day. *The Monthly Magazine* of November 1st, 1823, contained a paper entitled *The Staffordshire Potteries*. This was one of a series of letters written by "The Druid of London,"

for that magazine. The writer remarks upon the fact that even "so recently as 1770," a handsome teapot manufactured in Staffordshire "appears to have been looked upon as a thing to be wondered at," and he quotes a poem of that time by Sir Charles Hanbury Williams, entitled *Isabella*. This poem, after describing the morning occupations and visitors of the Lady Isabella Montague, says of one of her admirers, a certain Mr. Bateman :

"To please the noble dame, the courtly Squire
Produc'd a teapot, made in Staffordshire.
So Venus look'd, and with such longing eyes,
When Paris first produc'd the golden prize.
'Such work as this,' she cries, 'can England do ?
It equals Dresden and excels St. Cloud ;
All modern china now shall hide its head,
And e'en Chantilly must give o'er her trade.
For lace let Flanders bear away the bell ;
In finest linen, let the Dutch excel ;
For prettiest stuffs, let Ireland first be nam'd ;
And for best fancied silks, let France be fam'd ;
Do thou, thrice happy England, still prepare
Thy clay, and build thy fame on earthenware !'"



No. XII.—Figure of a Market Woman with chintz skirt, apron of Longton Hall blue, and kerchief of yellow and pink. Scroll base painted in pink and green. Height, 8 ins.





HARRIET, VISCOUNTESS BULKELEY
ENGRAVED BY F. BARTOLOZZI, AFTER R. COSWAY, R.A.



Louis XVI. By Gaston Gramont

THE exaggerations and extravagances which the excessive development of the rococo style led to, reached their climax about the middle of the reign of Louis XV. The charming productions of Caffieri and Meissonier and their contemporaries had come as a welcome relief to the sombre grandeur of their predecessors. They evolved pieces, as we have shown, suitable in exterior form and

in dimensions to the boudoirs and small apartments then in vogue. In beauty of outline, balance of parts, and in appropriateness of ormolu decoration, they have never been surpassed. Two factors, however, began to tell against their popularity.

In the first place, even in the hands of the great designers, the rococo began to get out of hand.



COMMODE OF THE BEGINNING OF THE LOUIS XVI. PERIOD

SOUTH KENSINGTON

The public were ever clamouring for novelty, and the only way for such men as Meissonier and Caffieri to gratify them was to develop the style which they themselves had created. It was useless to demand of them a fundamental change in the principles upon which their art was founded. Consequently they grew more and more daring not only in the form of all the decorative embellishment which they produced, but also they forced designers possessed of greater self-restraint to adopt their manner, in order not to create incongruities when their work was placed in juxtaposition to their own.

Then, again, whilst the size of the *meubles* had been reduced to bring them into sympathy with the smaller apartments, the ornamentation upon it displayed a tendency to become bolder. In the midst of all this floridness the mind of the public was wont to recall the classical charm of the works of Le Brun and Boulle, and gradually an opposition sprang up to the rococo. In the meantime the younger generation of artists and craftsmen had asserted themselves, and, grasping the situation, endeavoured to supply the demand. They recognised that having made the form of the *meubles* more dainty, the decoration upon them should also be in keeping. At the same time, they knew that the form of ormolu

adopted by such men as Caffieri was the only one which would harmonize with the style of *meuble* which they made. It would be useless to attempt to place delicately-chiselled bronzes upon pieces of such bold outlines, consequently they endeavoured to alter the entire form of the pieces. We have now arrived at another transitional period. At first the attention of the reformers was devoted to those articles of furniture in which they could introduce the new ideas, whilst retaining many of the leading features of the old. The same thing occurred under the Regency, which, broadly speaking, was a fusion of the styles of Louis XIV. and XV. The innovators experimented at the onset upon the commode, the cabinet, etc. In the case of the former, they straightened the body of the piece, only the legs retaining the curve; they grow out of the

bottom of the commode, instead of forming the side of the body as well. To appreciate this, it would be useful to compare the Caffieri commode in the Wallace collection with that which we illustrate this month. The latter example is of a rather late time of the transition, in fact, its date would be of the beginning of the period of Louis XVI., but the same idea is embodied in the earlier pieces, only not quite so well formulated. The bottom of the body of the commode also



ECOIGNURE OF LOUIS XVI. PERIOD

SOUTH KENSINGTON

Louis XVI.

tends towards straightness, the sole connecting link being the wavy character of the central panel. Even here an attempt is made to soften down the bold curves, which found such favour with the preceding men. In the present example this is carried to excess, and the termination of this central panel appears paltry in comparison with the legs. Such blemishes must always be expected in times of transition, and it is eloquent testimony to the genius of the eighteenth century French designers that they are not more frequent.

As time went along,



ARMCHAIR OF THE LOUIS XVI. PERIOD
PETIT TRIANON, VERSAILLES

the upper portion of the cabinets and commodes were constructed quite in the Louis XVI. manner, whilst the legs are in that of Louis XV. A cabinet in the Jones collection at South Kensington, which we reproduced the month before last, shows the style of Louis XV. in its last phase. The cabinet itself is nearly square, only the corners being slightly rounded. Around the central panel is an ormolu decoration—lighter, certainly, than that favoured by Caffieri, but still of the same character, and quite opposed to that which



CANAPÉ OF THE LOUIS XVI. PERIOD
PETIT TRIANON, VERSAILLES

The Connoisseur

was destined, a few years later, to catch the public taste.

Gradually the form of all decorative objects was chastened and simplified, and in place of the bold assertiveness of Caffieri and Meissonier we have the *finesse* of Oeben and Gouthière. The art of marquetry was so stimulated, that, during the last decade of the eighteenth century, it produced some of its most beautiful examples. Ormolu no longer covered the whole of the space available for decoration. The large leaves and scrolls were pushed back; the handles of drawers and cabinets formed distinct designs to themselves, whereas, formerly, they were a portion of the large subject, which covered the entire front of a commode, or any other piece in which they figured. The metal workers now looked to the Greeks for inspiration, and endeavoured to imitate their sincerity and simplicity; but whilst nobody who possesses knowledge of Grecian art would grant that these eighteenth century Frenchmen became infected with its spirit in a great degree, yet their self-persuasion, that they were following in its footsteps, was a prime factor in the extraordinary transformation which came over French art. But the French were ever a race of restless temperament. They seize upon an idea which appeals to them, and under its influence exhaust its possibilities; then develope the monstrosities from which relief is only obtained by a revolution and renunciation of all the principles upon which it is built. When we consider the comparatively short space of time which it takes them to develope any new idea, we are astounded at the results which they can achieve. When one remembers, for example, the comparatively few years which elapsed between the accession of Louis XIV. and the death of his successor, and then compares the styles which prevailed at each time, it is scarcely credible that they are the products of the same nation.

The younger designers having ridded the furniture of the ormolu, which had hitherto been its only embellishment, proceeded somewhat upon the principles which had guided Boulle. They endeavoured to construct their pieces, simple in form, but of harmonious proportions. The chief artistic interest should proceed from the panels and parts themselves, and the ormolu was limited to the sides of drawers, panels, the legs and the edges thus possessing the same relationship to the *meuble* as a frame does to a picture. The marquetry employed was, unlike that of the

greater part of Boulle's, of wood. Specially chosen woods were used, selected primarily on account of the beautiful combinations of colour rendered possible, and again because of the infinite variety of patterns thus placed at the disposal of the *ebeniste*. Side by side arose two classes of workmen, who, whilst to a large extent pursuing an activity distinct from one another, yet were mutually dependent when a *meuble* furnished with ormolu mounts was required. These were the *fondeurs* and *ciseleurs*, whose province it was to supply the bronze gilt mounts, and the *ebenistes*, who most frequently made the design, and carried out the wood-work in its entirety, including the marquetry. These collaborations were almost invariably most happy.

Generally collaboration in artistic activity is undesirable, as the temperaments, and consequently the productions, of no two men are alike,—and therefore it is difficult to preserve unity of purpose.

Thus a sub-division of labour was effected. The *ciseleur* was generally called upon to furnish bronzes upon the lines laid down by the *ebeniste*, and in many cases received no recognition of his work upon the completion of the piece. The *ebeniste* generally signed his productions, using a stamp for this purpose. To find the bronzes signed, however, is exceptional, and even where a mark does exist, it is always that of a well-known man, whose association with the *ebeniste* would add value to their joint production. But the foremost *ciseleurs* were responsible for only a small portion of the ormolu to be found upon furniture of the time. The style had extended to the whole of France, and provincial craftsmen of repute doubtlessly found that delicately-wrought and elaborate ormolu enhanced the cost too much, and placed any object upon which it was used far above the reach of the majority of their customers.

This explains how those excellently made and designed pieces of French furniture, carrying a small amount of simply finished ormolu, which are frequently encountered in auction rooms, came to be made.

Amateurs of late years have been too insistent upon a large quantity of ormolu, and have steadfastly refused to pay anything approaching a large sum for any furniture lacking in this respect. It cannot, however, be too strongly impressed upon them that only the very finest pieces carry bronzes of great artistic value, and they had far

Louis XVI.

better turn their attention to the exquisite marquetry of the period, rather than accumulate these second-rate specimens. At the same time, there is no reason to suppose that a *fondeur* only utilized a design once ; on the contrary, it is highly probable that having created a composition possessing uncommon merit, or which appealed to the public taste, he would make frequent use of it. The same remark also applies to the *ebenistes* ; in fact, we have seen instances of important pieces having been repeated exactly time after time. It must also be remembered that at this period it was by no means uncommon for one master to imitate another's design, varying, perhaps, the marquetry, the combinations of colours, or the bronzes. Nor was it always the small men who did this "pirating." We were astonished a few years ago to come across a *bonheur du jour* by the celebrated de la Croix

almost identical, as far as exterior form goes, with the beautiful one by Martin Carlin in the Wallace collection. The wood of which it was made was different, as was also the ormolu, and further, it had no Sèvres plaques, their place being taken by a design in marquetry ; but the shape of the pieces was identical. Shortly afterwards, in the house of a French collector, we came across another—a replica—also by de la Croix. There may be still more from the same hand extant. We could cite other instances equally conclusive.

Frequently—and particularly was such the case with the beautiful upright cabinets, so much favoured during the reign of Louis XVI.—a number of similar specimens from the same *ebeniste* are encountered, having different ormolu decoration ; thus, by means of constant interchange, a constant variety was kept up with a minimum of expense and effort. *(To be continued)*



BONHEUR DU JOUR, BY MARTIN CARLIN, LOUIS XVI. PERIOD
WALLACE COLLECTION

Some Famous Book Collections

WITHIN the last twenty years a series of private book collections has been dispersed, probably without equal in bibliographical records. In the early eighties that vast assemblage of rare and sumptuously bound volumes collected by the author of *Vathek* came to the hammer, and realised the astounding sum of £73,551. In 1884 the Hamilton library was sold, while in the following years came in quick succession the break-up of such notable collections as the Osterley Park library, the Syston Park books, and, more recently, we have witnessed the dispersal of the libraries of the Earl of Ashburnham, Sir William Fraser, and Mr. John Scott, of Largs.

There was at one time a rumour that the great Althorp library was to be brought to the hammer, but it was purchased *en bloc* by Mrs. Rylands, and now remains a noble memorial of her late husband. This library has always been a sort of Eldorado to the book collector, and to attempt anything like a detailed notice of the rarities contained in it would fill many pages. There are Bibles in every language; the great voyagers from De Bry and Purchas down to modern times are represented by copies all in perfect condition and marvellous binding, and superb editions of Froissart, Monstrelet, and the older chroniclers keep them company. There are the great editions of Shakespeare, and a German Bible of 1523 with the autograph of Melancthon.

Of block books there are no less than fifteen, there is probably the earliest document printed from moveable metal types, and there are, too, examples from the presses of the earliest printers, including fifty-seven Caxtons. Lord Dysart's library at Ham House has a reputation from the eight or ten Caxtons it contains, but here, among the Spencer treasures, we find not only seven times that number, but there is also preserved a unique advertisement of his announcing the sale of his service books.

The collection of Aldines numbers about 600 volumes,

many of which are in magnificent Grolier bindings.

In size, and, in certain respects in importance, the vast Hamilton libraries, of which the Beckford books formed so great a part, approach the Spencer library, and in number of their books which previously belonged to royal and illustrious collectors they were perhaps unique. Two remarkable books must be noticed: the first edition of Hector Boece's *History and Chronicles of Scotland*, printed on vellum, and the identical copy dedicated and presented to James V. of Scotland, bearing his initials "J.R." on the title. Copies on paper have sold for from £60 to £100, while only two other examples on vellum are known; it realised £800. The other remarkable book was *Dante Aleghieri Comedia col Comento di Christophoro Landino*, the first edition with twenty engravings by Baccio Baldini from Botticelli's designs. Most copies of this book possess only two of these engravings, so that the £380 given for it cannot be considered by any means an extreme price.

Another fine library which came to the hammer in the eighties was that of Lord Jersey, known as the Osterley Park library. It was chiefly notable from the fact that it contained ten Caxtons.

Rather more important was the library of Lord Crawford, dispersed two years later. The series of works on America, works whose value increases every day, filled fifteen pages of the catalogue, whilst the various editions of the Bible which it contained, ranging from the great *Biblia Polyglotta* of 1514-17 down to the Bible translated into the Virginian-American language by John Eliot in 1685, have probably never been equalled. One volume in this collection must be noted, it is entitled *Heures a l'usage de Rome, etc.*, and was published at Paris by Simon Vostre in 1514. It originally belonged to Catherine de Medicis, who presented it to her son Francis II. After his death, his wife, better known as Mary Queen of Scots, left France for her own



SEAL OF RICHARD DE BURY
THE FIRST ENGLISH BOOK COLLECTOR

Some Famous Book Collections

kingdom. She was escorted as far as Dunkirk by her uncle, the Cardinal de Lorrain. Probably on leaving him she presented him with this volume as a keepsake, writing in it "A mon oncle—Marie R.," beneath which he has written "Loys de Lorrain," while in other parts of the book appear the signatures of Catherine and Francis. This notable book subsequently came into the possession of Prince de Talleyrand, and was afterwards bought from a convent in Belgium by Lord Crawford's predecessor.

I have incidentally mentioned the Syston library. This collection, which was formed by Sir John Thorold, was sold in 1884. Particularly remarkable were the Aldines contained in it, many bound by Roger Payne, while such rarities as the Mazarin Bible (which has times out of number run into four figures), the excessively rare first edition of Horace (1470), the first Homer (1488), a complete set of the Delphine Classics, and a first folio Shakespeare bound by Roger Payne, as well as an almost perfect copy of Caxton's *Mirroure of the Worlde*, shows the catholicity as well as the acumen of the collector.

Coming more immediately to our own day, two most notable collections have within the last few years been dispersed, both complete in themselves, and each forming a complement to the other; I mean those of the Earl of Ashburnham and Sir William Fraser. Some idea of the extent of the former may be gathered from the fact that the catalogue occupied no less than 420 pages, and brought in the large sum of £62,700; whilst the "manuscripts" known as the "Barrois Collection" realised over £33,000. In *THE CONNOISSEUR* for September, 1901, some notes as to the prices realised for these manuscripts, together with two reproductions of the wonderful illuminated missals are given; I shall therefore say nothing about them here. With regard to the

books a word or two must be claimed. Their collection, so far as regards the rarer and more valuable items, is due to the Fourth Earl of Ashburnham (1797-1878), and what may be considered as the nucleus of the wonderful assemblage of printed books which he got together, was the 2,000 volumes which he acquired *en bloc* from Count Libri. His judgment in the purchase of rare books only equalled his success, and he continued an ardent collector from the year 1814, when, as a boy at Westminster, he purchased

The Secrets of Albertus Magnus for 1s. 6d. at Ginger's shop in Great College Street, to the end of 1877—or practically up to the day of his death. His collection of Bibles was singularly complete, a *Biblia Pauperum*, an original block book, fetched £1,050; while the *Biblia Libri Moysi Quinque* once belonged to Maioli, and is bound in a very uncommon manner with that great collector's monogram on the side. Of Boccaccio, to take an author haphazard, there are more than forty editions, one of which—the Aldine edition of 1522—was bound for Grolier. Of the great printers, no less than fifteen examples are from Caxton's press, while the collection was singularly rich in books printed on

vellum, and volumes having a remarkable history from their previous associations with illustrious owners. Particularly interesting to book-collectors generally, and to those who add to their hobby that of fishing more particularly, were the five editions of Isaac Walton's *Compleat Angler*, all genuine first issues in pristine condition as sent forth by the publisher, for which unique set £800 was given; while a *Booke of Common Prayer*, once belonging to John Evelyn, and having his arms and monogram on the sides, realised £148.

This book itself (Jugge & Cawood's edition of 1559) is extremely rare, if not unique, as Lowndes expressly says that Lord Ashburnham's is the only



SIR THOMAS BODLEY
FOUNDER OF THE BODLEIAN LIBRARY



ANTONIO MAGLIA BECCHI
ONE OF THE GREATEST ITALIAN BOOK-COLLECTORS

copy known ; the additional interest and value attaching to it from its connection with the author of *Sylva*, make the price it realised anything but an extravagant one.

Before saying a word about Sir William Fraser's books, it should be mentioned that the price realised for the *Biblia Sacra Latina*, printed by Gutenberg & Fust in 1450-5, viz. £4,000, is a record for this book, and also constitutes the largest individual sum paid for a work from the incomparable Ashburnham Library.

The collection of Sir William Fraser was essentially one which, if not so intrinsically valuable in individual rarities, was at least of absorbing interest. We might look in vain in it for a Mazarin Bible or a unique block book, which, after all, we should only probably care to look at as a bibliographical curiosity ; but, on the other hand, we should find a *History of the Rebellion* extra

illustrated in a way its facile author never dreamed of, or *Timbs' Club Life of London* extended to seventeen volumes by the insertion of upwards of 1,000 extra illustrations, besides rare broadsides, etc., relating to the subject, which would have gladdened indeed the heart of its antiquarian author. Books on Coronations and Costume ; an assemblage of old jest books unparalleled in the annals of book-collecting : a series of works illustrated by Cruikshank wonderful in their extent and completeness ; Gray's own copy of Bentley's Designs to his poems, and Davies's Dramatic Miscellanies, from Strawberry Hill, with Horace Walpole's marginal notes ; works on theatrical subjects and books on caricature ; and everything Goldsmith ever wrote, including the *Salisbury Vicar of Wakefield*.



J. A. DE THOU
ONE OF THE GREATEST FRENCH BOOK-COLLECTORS





Pottery and Porcelain

Delft Snuff Jars

By H. K. Newton.

"You abuse snuff! Perhaps it is the
Final cause of the human nose."

COLERIDGE, *Table Talk*, Jan. 4, '23.

WHETHER Coleridge's "mot" be true or not, it is certain that the habit of snuff-taking furnished to the dandies of the bygone age the opportunity and excuse for developing to a very high degree of excellence the beautiful arts of the goldsmith and enameller, and to the more wealthy of our time the occasion of making sale-room records, and, at the same time, gratifying their taste—innate or developed—for the collecting of objects of *vertu*.

This article deals, however, with another phase of the now moribund habit of snuffing, and treats of the jars in which the various kinds and qualities of the powdered leaf were exposed for sale by retail and in small quantities in the shops of Holland and, to some extent, the Continent generally.

The habit of snuff-taking was observed and

described by Ramon Pane, a Franciscan, who accompanied Columbus on his second voyage (1494-6); but we have no account of the paraphernalia which probably existed even in those remote times in connection with this practice, though in connection with the sister practice of smoking we have full information of the class of pipe used, and it is not altogether clear that the pipe-smoking aborigines of that state which later was called Virginia (after our Virgin Queen) were less able to enjoy the delights of the smouldering weed than are we ourselves to-day. At least, it is certain that by inhaling the smoke through the nose from the prongs of a Y-shaped piece of hollowed-out wood (the end being held in the smoke rising from a little pile of burning tobacco), they were saved from the "smoker's tongue" so common to-day. The process of manufacturing snuff is a lengthy and very complicated one. The leaf best suited for the purpose is the thick, heavy variety from Virginia and the Dutch



No. I.



No. II.

Amersport leaf. The operation is shortly as follows: the tobacco leaf is moistened by an admixture of about 20% of water, and is then piled up in large heaps of forty or fifty tons. The temperature of this mass gradually rises to 150° F., and the process of fermentation is allowed to continue for five or six months, when the temperature begins to decline. The heap is then opened out and the leaves are ground, the resultant being a pale brown powder (*râpé sec*). This, after being moistened, undergoes for another period of months a second fermentation, which serves to develope the aroma of the snuff.

After various sortings and siftings occupying a further period of three to six months, the marketable commodity is ready to bring joy to the heart of the habitué and tears to the eyes of the novice.

The jars, which have been photographed for the illustration of this article, while principally interesting as forming a connecting link with what was once a flourishing industry and as invoking scenes to which we are not now accustomed, are not without interest as examples of the coarser kinds of ware produced in the potteries of Delft.



No. III.

Delft Snuff Jars



No. IV.

The jars vary considerably in size and in the fineness of the glaze—the colour of these being blue and white. The names on the jars indicate the quality, origin, or scent of the particular snuff therein contained, and it is noticeable that the same name is frequently spelled in several manners, e.g., *fiolet*, *violet*, or *violette* (violet scented), and *duinkerke*, *duynkerke*, or *dunkirker*.

Several of the jars are reproduced here in groups of three. No. i. illustrates well the variety in

size, St. Omer No. 4, measuring (to the top of the lip only) $13\frac{3}{4}$ ins., and having a girth of 35 ins. The name is that of a small French town, hence probably that the “décor” is in the typically French style. This is a very handsome jar, the colour of the blue and the glaze being particularly fine. The mark on the bottom of this jar has not yet been authoritatively allotted to any of the great potteries, but it is only found on pieces of

•
P



No. V.



No. VI.

fine quality (generally decorated in the Chinese style).

The jar Tonka again is a very perfect example of Delft ware, the mark

↑
Epkan

which on other jars in the collection appears as

↑ Pka

and

L Pkan

though looking like the signature of the artist, is the abbreviation for the sign of the pottery, De Lampetkan (the ewer). The date is about 1750, and the jar is 9½ ins. high, girth 25 ins. The small Stokvis is only 7½ ins. high, with a girth of 19½ ins. This is the smallest jar in the collection, and neither I nor any of my friends have yet come across one so small. The applicability of this name to a snuff jar is rather difficult to trace. The name signifies dried cod—a peculiar mid-winter delicacy of the Hollander. It has been suggested that the origin of the name is this, that the cod so prepared was so hard that it could not be cut, but had to be broken

with a hammer or scraped with a rasper, and as one of the commonest forms of snuff was called *râpé* (our English rappee), from the fact that the snuffer himself rasped off a small quantity from a compressed block of the duly prepared leaf, that therefore, by a system of inverse reasoning, the name of *Stokvis* was applied to a certain quality of snuff.

No. ii. shows three jars of the same period, the outer jars being the work of the De Lampetkan pottery, while the middle jar is from the pottery of De Porceleyne Schotel (The Porcelain Dish), and is signed the signature of Jan van Duijn, the principal designer for this house in 1760. In No. iii. the two outer jars have very unusual designs, the quality of the blue in the *Beyndhovense Rappe* jar is very fine. The mark is

i Duijn
—
g

M:Q

the jar on the left, mark

B:P:

is interesting, as it depicts what was probably a very usual scene on the shores of the Dutch West India settlements in the earlier days. *De Yonge Koopman* (the young merchant) is shown in the European dress of the period examining a sample

Delft Snuff Jars



No. VII.

of leaf from the barrel just rolled up by the negro. Behind him some leaves can be seen hanging up for drying purposes, while on his left is a snuff jar No. 9, standing upon two heavy ledgers. In the foreground are various packages of tobacco leaf, twist, etc., the spindle-shaped bundles being a particular sort of snuff known—from the manner in which it was “put up”—as Karotte. A large fully-rigged vessel is seen sailing away in pursuit of her consort just observable in the distance.

The two outer jars reproduced in No. iv. depict the quay side at the plantations. A North American Indian (smoking a long pipe with large bowl) is in conversation with a sailor dressed in the garb of the period. The details of the rigging of the vessel are most accurately

drawn, and it is worthy of notice that though the subjects are the same, yet they differ in certain small particulars, thus clearly showing that each picture was separately drawn and painted without the assistance of any method of transfer. Both these jars are from the pottery of The Three Bells (*De Drie Klokkens*), marked thus—
 This was the mark of the firm in 1671 and onwards, and the two jars here reproduced are probably early examples of the work of this house. The central jar depicts with great minuteness the departure of the trading fleet for the shores of Holland. No. v.: the two outer jars, are similar in design, though here again there are the many



No. VIII.

small differences which spring from individual work. These two jars were made by two different potteries, thus showing that this particular and favourite design was not the exclusive property of any one house. The centre jar is altogether different in treatment and quality of blue from any other in the collection, the mark is

A
—
PVMV
3

which signifies that it comes from the pottery which was known by the sign of the Greek A (*De Griekse A*), whose first designer was elected to the gild of St. Luc in 1645.

No. vi. These again are three exceedingly

handsome and well-shaped jars, Havana bearing the mark used by Two Ships The other **R** jar is probably of later date, and bears the arms and name of a Dutch town.

The jars in Nos. vii. and viii. are also particularly good examples, but as they are the work of one or other of the potteries mentioned above, it is not thought necessary further to refer to them here. No. ix. gives a view of some thirty-two of the jars in one group.

The following are some names of other snuff jars which are not here reproduced: *St. Domingo*, *Spaanse*, *Bloemetjes*, *A La Rose*, and *Neuskost* (English, nose food).

All the jars here reproduced have their original brass tops, which add very much to their attractiveness (in suitable surroundings) for decorative purposes.



No. IX.—A GROUP OF THIRTY-TWO SNUFF JARS

FROM THE COLLECTION OF H. K. NEWTON, ESQ.

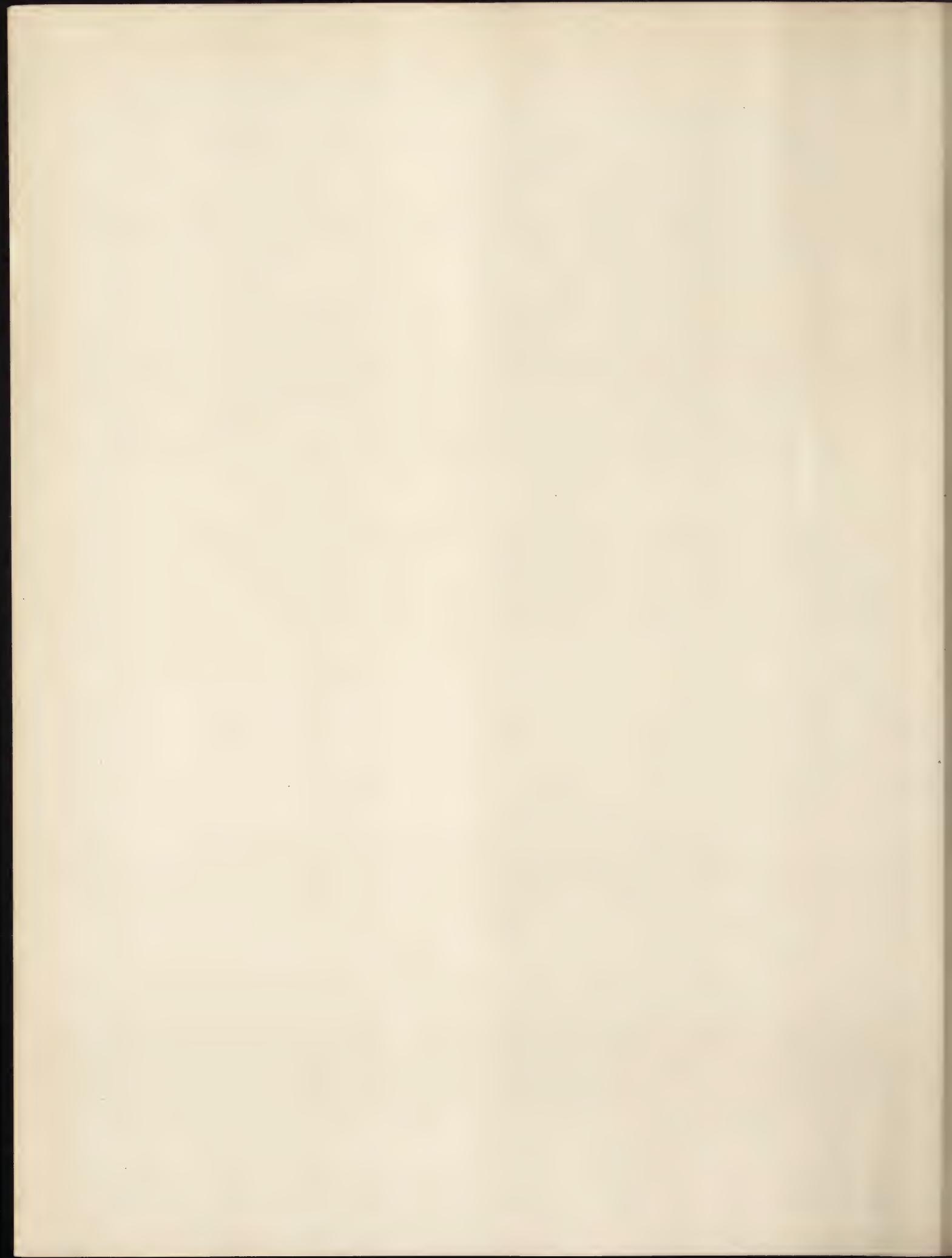
Inspired by R. Alken.

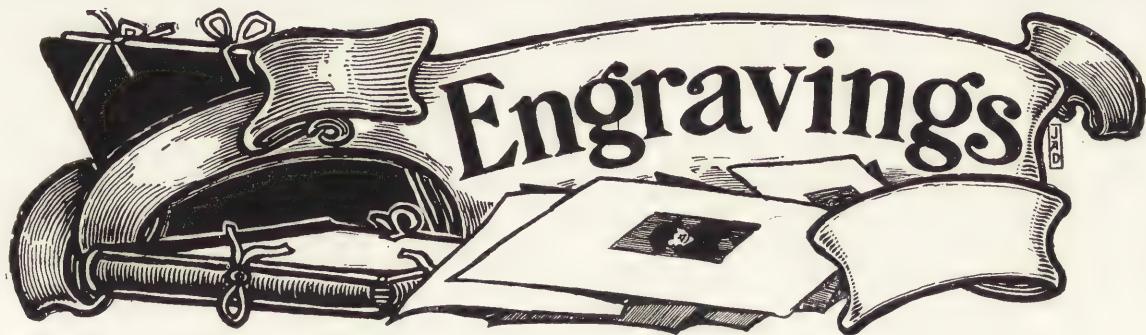
THE HOLYHEAD AND CHESTER MAILLS.
At Hockley Hill, near Dunsdale

Pub'd 2d Nov 1827 by R. Havell Jr. Accord. Sc.

Drawn by H. Alken.







Colour Prints Old and New

OWING to the ever-increasing popularity of the colour print, engendered by the very high prices realized at public auction by fine specimens of eighteenth century engravings in colour, and to a certain extent by the perfection of modern colour processes, which have made it possible to reproduce these old plates in unlimited quantities at comparatively small cost—owing, presumably, to these causes, the Editor of *THE CONNOISSEUR* has received so many letters asking for information about the genuineness and value of prints, and about the way in which the spurious and modern may be distinguished from the genuine old engraving, that it has become impossible to answer each letter individually. In many cases, "old" colour prints that have been submitted for an opinion were actually plates cut out from the pages of *THE CONNOISSEUR*, trimmed to the edge of the picture, artificially stained and soiled and put into old frames.

The following notes, which have been kept as untechnical as possible, may dispose of some of our correspondents' questions, and may assist the tyro in forming an opinion on colour prints that come under his notice, and that he may be tempted to buy.

Leaving aside coloured lithographs, which in their general appearance are so different from every other kind of colour print, that they can be recognized without difficulty, one has to distinguish between plates engraved by hand and plates engraved by mechanical processes, between engravings printed in colours, and engravings printed in monochrome and subsequently coloured by hand. Whilst the hand engraved plate is generally of far greater monetary value than the plate produced with the help of photography, the hand-coloured impression is practically worthless,

By the Editor

as compared with the printed colour impression. In fact, a print, say, of a mezzotint, or stipple engraving, in black, or bistre, is often rendered worthless by the addition of painted tints.

In order to narrow down the subject, it is advisable first to eliminate typographic colour prints of the kind that can be found in the pages of *THE CONNOISSEUR* and kindred publications. The essential difference between these and old or modern "plates" is, that the printing surface is raised on, instead of being sunk into, the metal. A special block is prepared for every colour, and each impression has to go through the typographic press several times to take up the different coloured inks from each block—yellow, red, blue, etc.—which, when superimposed, form the complete picture. The printing surface is formed by an *absolutely mechanical* network, or screen, of very fine lines and dots, which can easily be detected with the help of a magnifying glass.

In the eighteenth century method of colour printing, the hand-engraved plate, whether in line, stipple, or mezzotint, was passed through a copper-plate press, after the ink had been rubbed into the sunk parts of the plate and wiped off the higher surface. The powerful pressure of the machine would force the paper into the inked cavities, from which it would pick up the ink, so that the paper would show a very slight relief, in which the black parts of the picture were higher than the white. For getting impressions in colour, each individual colour was rubbed into the plate, where needed—say blue in a dress, following the outline of the figure, pink in the flesh tones, green in the trees of the background—the gradations being given by the shading of the engraved plate. This process had naturally to be repeated for every successive impression.

To distinguish such colour prints from impressions coloured by hand, one has only to examine the print through a magnifying glass. In the former case, the actual colour—blue, green, or whatever it may be—covers every point or line on the plate, leaving the intervening spaces white. In the hand-coloured prints, the brown or black ink covers these points, whilst the colour is washed over the whole surface, so that the small spaces between the points appear blue, or green, and not white. A recent exhibition held by Messrs. Graves & Co., in Pall Mall, brought before the public some very successful colour prints from mezzotints and stipple engravings in the eighteenth century method.

We come next to the impressions made from photogravure plates, and printed in the same manner as the eighteenth century engravings. These plates are produced by a photo-mechanical process, in which, as in mezzotint engravings, the shadows are sunk, whilst the high lights are raised on the plate. The printing surface is a rough, irregular, very fine grain, which can easily be distinguished by a magnifying glass from the more rounded point of the mezzotint; though in reproductions by photogravure from good mezzotint impressions, an experienced eye is required to detect the difference. But such photogravure impressions never have the rich, velvety quality, the “bloom,” the fat colour of the original mezzotint.

Photogravure plates are printed in colours in the same manner as mezzotints and stipple engravings. The method is generally known as printing *à la poupée*, and has been brought to great perfection by Messrs. Goupil, in Paris, and Messrs. Hanfstaengl, in Munich. For the reproduction of paintings by the great masters, no method could give more admirable results, as every touch of the artist's brush, the texture of the canvas, the very cracks in the surface of the picture, are faithfully rendered, which is a matter of eminent importance to the student. This refers more particularly to the superb series of colour plates published recently by Messrs. Hanfstaengl, as Messrs. Goupil's plates are very frequently worked all over by the roulette

and other engravers' tools, which is certainly of advantage to the general appearance of the plate, but destroys its reliability as an absolute facsimile reproduction.

Both mezzotint and photogravure plates printed *à la poupée* cannot for obvious reasons pretend to give an exact facsimile of the *colour* of the original painting, since in both cases the printing inks are rubbed in in broad masses, and it is impossible to follow all the gradations and mixed and broken tints of the painting. In fact, the reproduction can only give the local colour of the original. Thus a blue dress would, generally speaking, appear blue—lighter and darker according to the strength of the etched grain—but the purple, or grey, or green nuances of reflections, which may be on the original painting, will not appear on the printed plate.

Considering all these difficulties, it is extraordinary how closely some of these photogravures render the effect of the originals. They cannot, of course, in richness and depth vie with fine impressions of mezzotint plates, but on the other hand, mezzotints, entirely engraved, as they are, by hand, fail utterly as exact reproductions of paintings: they have to be regarded as independent, decorative works of art.

What the amateur collector has to guard against is thus: the hand-coloured print, the process reproduction printed on the typographic press, and subsequently stained and put into an old frame, and, above all, the photogravure reproduction of mezzotint prints. Modern engravings printed in the eighteenth century manner generally have the publication line, with the publisher's name and date of issue, and afford ample room for speculative investment, as many of them have rapidly gone out of print, and command a high premium. Photogravure reproductions in colour, made direct from the original paintings, and not as counterfeits of mezzotint prints, are equally desirable acquisitions, not only as facsimiles of great masterpieces, but as individual works of art; since the difficulties of printing these plates are such as to require the full attention of artists of no mean skill.





ITALIAN RENAISSANCE.



FIG. 24.

THE student of the Italian Renaissance should, in order better to appreciate the spirit of the revival, endeavour to picture Italy at the end of the XIVth century, and time would not be ill spent in glancing through some reliable historical résumé of the period. Art was the essence of the educated life of the time, ever inspired by the East, and growing more mellow in its westward course, influenced and encouraged by such great writers as Dante, Boccaccio, Petrarch, responsible in no small degree, by their writings, for the interest displayed in the art records of the past.

The artistic and literary movement of the time centred itself more particularly in Etruria, now Tuscany. Pisa, Siena, Florence, Bologna, the wealthy independencies, ever agitated by passionate rivalries, sought in the intervals of war to outdo each other in the laudable ambition of attracting to themselves the greatest genius in art and literature.

In Southern Italy, the Byzantine style still held sway: Northern Italy still favouring the Gothic, though with waning enthusiasm. It is not, however, till after the beginning of the XVth century, that the Renaissance takes decisive direction. The ogival arch is completely rejected, and we witness the introduction of the semi-circular and half-elliptic

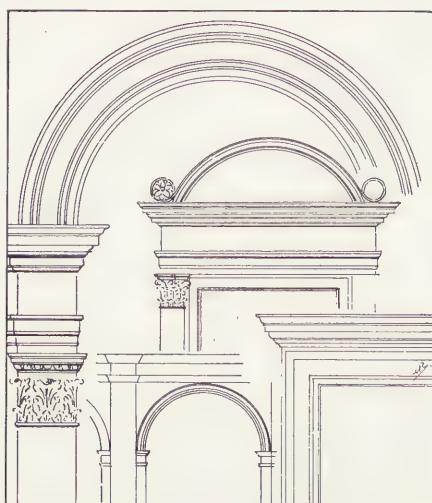


FIG. 25.

arch. The facings of the windows and doors become more decorated with moulded architraves, pilasters, and even columns in wood and stone, the head pieces taking the form of a cornice or pediment, straight or circular. (Fig. 25.) The capitals become more fanciful, though maintaining the Greek or Roman proportions. (Figs. 24 and 25.)

The acanthus leaf is a prominent feature, its edges cut in a distinctly characteristic manner, the centre nerve being deeply carved (A, fig. 26), the edges of the secondary leaves curling well up (B), the fellow side having its leaves correspondingly curling down on to the ground (C). The divisions are well defined, and the leaves generally pointed. When twisted to form scrolls, the attaches, growing from a heavy ornament, are extremely light and delicate, then developing a vigorous, well undercut leaf. Animals, especially those of mythology, human bodies with attachments of the horse, bull, serpent, or fish, were much in vogue. (Fig. 27.)

The cornices are less fanciful than those of the Gothic, the mouldings coming direct from the Greek or the Roman, some sections being the exact copies of the old styles. (Figs. 29 and 31.) The carving, however, will differ both in cutting and shape.

The cabbage or vine leaf will not run any more in deep hollows. The upper part of the cornice will usually project considerably, throwing generous shadows and receiving small brackets, modillons, rosaces, or other ornaments. The frieze re-appears more beautiful than ever, and becomes the subject of the attention of the painter and carver, whose efforts have compelled the admiration of the world, and here again the principles of the acanthus adaptation largely prevails. (Fig. 28.)

Panels or pilasters will naturally be treated on the same lines, scrolls beautifully entwined, rooted so to speak in a figure of an animal, dolphin, etc., spreading themselves on either side of a centre ornament, such as a half turned banister. The shaft of the columns may also be treated in this manner, and if not entirely covered with scrolls and ornaments, seldom less than a third of the shaft is so enriched. (Figs. 30 and 31.)

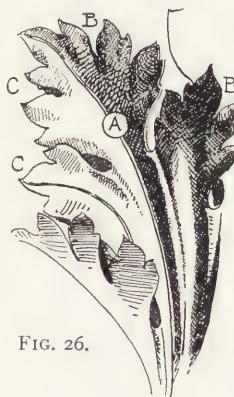


FIG. 26.

To turn our attention to the carving of the mouldings, we find besides the acanthus, the familiar egg and tongue, though rendered again in an entirely different way. The egg is well detached from the sides, which have a tendency to follow more closely than heretofore the natural shape of the egg at the head. The bead and pearls still remain, together with the rope ornament, money pattern, etc. (Fig. 29.)

The remarkable development of exterior decoration was rapidly reflected in interior decoration in accordance with internal conditions and construction. As applied to interior work, the arts took new life and vigour.

The services of Raphael, his pupils and their contemporaries were requisitioned for the creation of tapestry cartoons, beautifully reproduced for mural decoration, while those artists were also responsible for the famous fresco

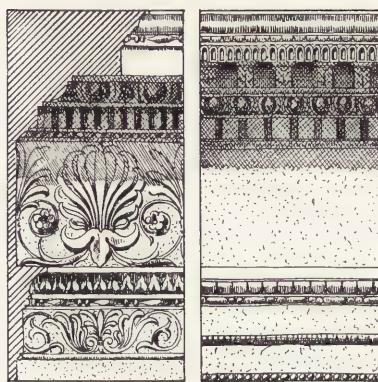


FIG. 28.

characteristic of this revival. Wood also contributed largely to wall and ceiling schemes as framework to the frescoes and tapestries, as well as dadoes, in the latter, generally in the nature of elaborately carved

panels, reflecting the feeling of external treatment, with pilasters or columns agreeably introduced, carved or inlaid, the whole in many cases forming a base and extended framework to the painted emblematic or historic decoration above, and investing the room with an architectural feature. (Fig. 33.)

The sections and carvings of the mouldings were practically all adaptations from the stone, the cornice copings being also interpreted differently from the architectural

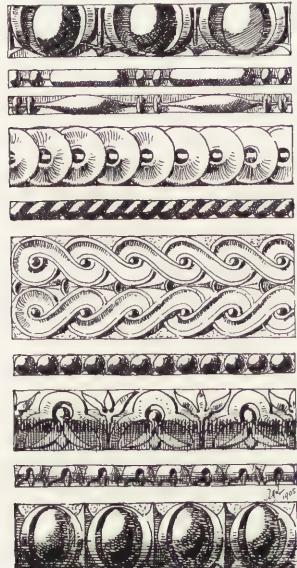


FIG. 29.

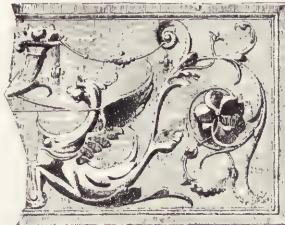


FIG. 27.

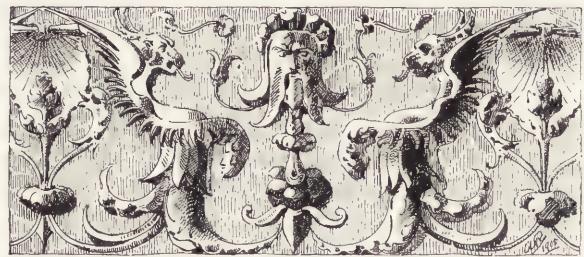


FIG. 30.

The chimneys as a rule formed the "pièces de resistance" of a room, usually executed in marble or stone, and retained their architectural principles (fig. 34): note the cornice with its fine carved mouldings



FIG. 31.

and modillions, the original frieze, in which figures, ornaments, fruit, birds, and mythological animals combine in marvellous concert, instinct with life; note also the architrave, which we fear at some time has unfortunately had to be renewed. The trusts and pilasters of the lower part also demonstrate in their very simplicity the characteristics of the period. We are indebted to Dr. Bode, of the Royal Museum, Berlin, for the information that the example illustrated is the work of a Florentine artist, A.D. 1510 to 1520, such as Benedetto da Rovezzano or Torrigiano. In other examples the frieze—may be divided in parts by pilasters or

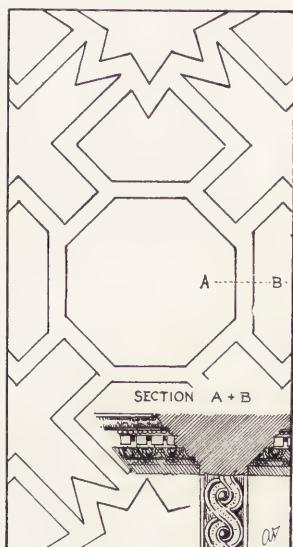


FIG. 32.



FIG. 34.—ITALIAN SIXTEENTH CENTURY CHIMNEYPEICE
BY KIND PERMISSION OF THE OWNER, A. BEIT, ESQ., PARK LANE, LONDON

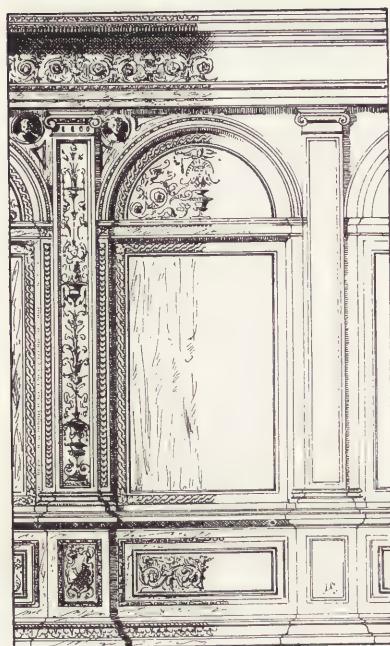


FIG. 33.

again the origin of the mouldings and motif of the carvings. The "cassoni," so much in use at this time, bear in their panels, pilasters, and mouldings, such detail or ornament as can be readily related to the architectural. These wedding coffers were sometimes freely treated in carving and painting, with the history of the *fiancés* on whom it was bestowed, or perhaps reproduced the story of Hercules, Venus, etc., framed in mouldings and carving, or the panels may be less elaborately treated with a centre shield or medallion, surrounded by a scroll ornament, the whole effect being essentially light and florid (Fig. 35). The cabinets in favour were usually fashioned from walnut, also freely carved inside and out or beautifully inlaid. Ebony was also employed, cunningly carved in low relief or delicately inlaid with ivory. The beautiful turnings of the columns and banisters, together with the archivolts supported by them, supplied the impetus, which induced the joiners of the time to exercise their skill in the manufacture of the famous screens or tables now so much in demand and so difficult to find. About this period also, the sliding double-top table became

turnings forming panels covered with ornaments and figures, or the frieze may be less decorated, and the lower section more freely ornamented with larger trusts, pillars, or columns.

The furniture of the period has also followed on the lines of the ornamentation in vogue, and it is not difficult to trace

known, erroneously claimed as an English invention. The four-poster bedstead also found favour, and it requires little imagination to realise that the cabinet-makers readily sought, with the opportunities it presented from its architectural possibilities, and with the beautiful silken materials at their disposal, to render this article of furniture an exceedingly attractive



FIG. 35.

feature, a fact responsible for the marvellous creations, many of them veritable *chef-d'œuvre*s in carving and workmanship.

Craftsmanship in bronze flourished with the Renaissance, and it is well here to distinguish the bronze work of this period, the beautiful gangrene effects of which were obtained by copper alloy, as compared with the brass gilt mounts of the XVIIth and XVIIIth centuries. The models were first fashioned in wax, thus securing the most wonderful delicacy of detail, as evidenced by many well preserved specimens in the form of fire-dogs, pillars, door knockers, knobs, etc. (Fig. 36.)

The end of the XVth century witnessed the zenith of the arts in Italy. The Italian kingdom was in a state of anarchy. The envious eyes of Europe were upon it. Charles VIII. of France, Louis XII., and François I., each in turn sought quarrels in her extremity, and strove to possess themselves of her beautiful art creations; thus the spirit of the Renaissance spread over Europe, encouraged by these kingly patrons who brought with them from their expeditions the great Italian exponents to instruct, inspire, and vitalize the native artists, and so lay the foundation of the revised art—the Renaissance.



FIG. 36.



M A R K E T O F L O V E .

I. Barbera. R. A. Engraver to His Majesty, did: & sculps: /





"The Lace Book"*

Reviewed

THE lucid setting forth of historical facts, as well as the charming appearance of *The Lace Book*, compensate, in a measure, for the want of fresh information in Mr. Hudson Moore's volume, which is the latest addition to the bibliography of hand-made lace.

On the vexed question of the priority of Italy or Flanders in producing lace in its present form, we are interested to read that it is to the Italians that the author awards the first place, though with a very nice distinction.

"Two countries claim to be the birthplace of lace—Flanders and Italy; and while the Dutch lace contributed more to the making of thread lace, it seems undoubtedly true that Italy was first in the field with this beautiful adornment, but in its earlier form of gold and silver, and, later, with coarse threads of flax. It is in the Italian inventories that the earliest mention is made of lace, and Italy long

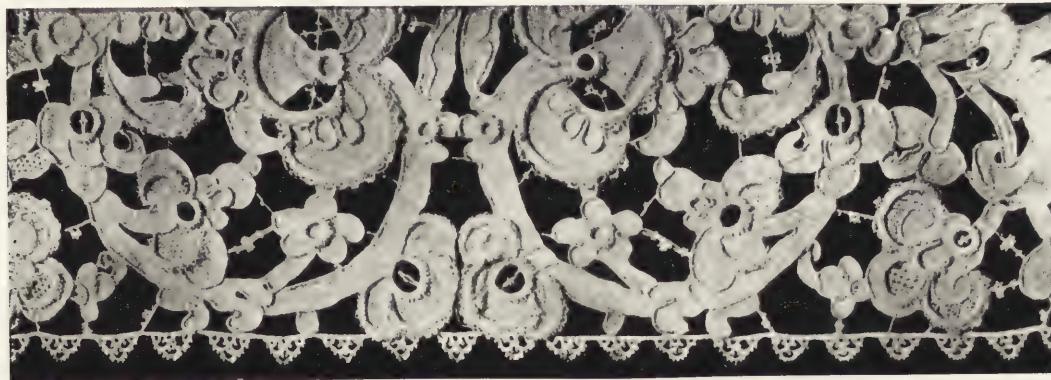
sustained her supremacy in the production of superb points."

The dividing of the styles of lace into the periods when they flourished, will undoubtedly assist those who already possess a widespread knowledge of the work done in many centres of the industry, in dating early specimens; but there is danger in this method, on account of the overlapping of early styles long after the allotted period, through conservatism, an established reputation of the workers for a particular type, or a desire to reproduce early patterns.

Mr. Moore gives 1480 to 1590 as the geometric or Gothic period without the use of *brides*; from 1590 till 1630 there were floral forms held by *brides*, these being rendered necessary by the heavy character of the lace. Up to and after 1670, "modes and fillings became more elaborate, and development and elaboration were constant. Not only were floral forms attempted, but figures, heads, scenes, and birds, were used, and there was more lace made with meshed or net ground.

"From 1720 to 1780, little bouquets, sprigs,

* *The Lace Book*. By N. Hudson-Moore. (Chapman and Hall, 21s. net.)



GROS POINT DE VENISE

SIXTEENTH CENTURY

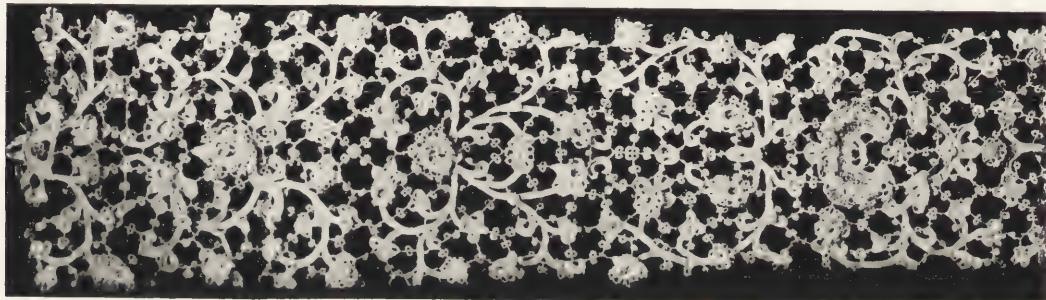
sprays, flowers, leaves, buds, and dots were freely scattered over grounds, and these patterns we have since copied constantly, for their beauty cannot be improved upon."

Under the heading "Points de France," we read Mr. Moore's theory of the growth of the *réseau*: "During the time of Louis XIV. the ground work of Points de France had been rather regular meshes, which were ornamented by loops or picots. Little by little these meshes were reduced in size, and grew to the ground called *petit réseau*, or small mesh."

"The final evolution of Point d'Alençon was completed by about 1678, and from this time was called by the distinctive title of Alençon. The quality of this lace, which is needlepoint, is its crisp firmness, due to the character of the

price paid was £460 for a flounce of Point d'Argentan, 4 yards long and 25 ins. deep; the pattern was a graceful one, with scrolls and arabesques. A length of Point de Venise, 58 ins. long and 24 ins. deep, brought £360; while 4 yards of the finest old Italian Rose Point, although only 11½ ins. deep, brought the sum of £420.

Experienced lace buyers need no reminder, but lest such figures should discourage those who would wish to purchase old lace, or mislead any who wish to sell, we must emphasize the fact that in lace it is on the condition of the specimens that the value almost entirely depends. The prices quoted above were high, but the quality and condition were exceptional. Historic connection, well authenticated, counts for something,



PUNTO TAGLIATO A FOGLIAMI

SEVENTEENTH CENTURY

cordonnet, or outline to the edge of the pattern, which is made of horse hair, giving it a peculiar wiry feeling, as well as a firmness, to which is due the preservation of much of this perishable fabric. Louis XIV. and Louis XV. were its two greatest patrons; and with the Revolution in 1794 it suffered greatly, and has never again resumed the place it once held."

The prices recently given for laces are mentioned from time to time throughout *The Lace Book*, and add very considerably to its interest; thus, "The prices paid for Alençon in auctions to-day compare favourably with what they brought in the hey-day of their fame. Within the past year, at Christies', in London, an Alençon panel for a dress front, 44 ins. deep and 17 ins. wide, brought £43; a length of 2½ yards of flouncing, 14 ins. deep, showing a charming design of flowers tied up with ribbons, sold for £46."

Several of the prices given at the sale of Sir William Drake's fine collection, which came under the hammer in 1902, are given. The highest

as in the case of a piece of Alençon made for the little King of Rome, in which the N appeared amongst floral forms, and which naturally fetched a high price recently; but, as a rule, fine workmanship and condition are the most important qualities in augmenting the price of lace.

Amongst the bobbin laces, those of Devonshire and Buckingham are fully described in *The Lace Book*, and we are glad to note that the author adopts the distinctive name—bobbin lace—for the work made by the twisting of the threads by means of the bobbins; rather than the name pillow lace, which was used by Mrs. Bury Palliser. It was first pointed out by Mrs. Nevill Jackson, in her *History of Hand-made Lace*, that as both needle point and bobbin laces are supported on a pillow in the hands of the worker, the instrument used for making, rather than the pillow, should be used as the distinctive name.

"The laces of England, chiefly bobbin made, are said to have been taught to English workers by the industrious Flemings. During the sixteenth

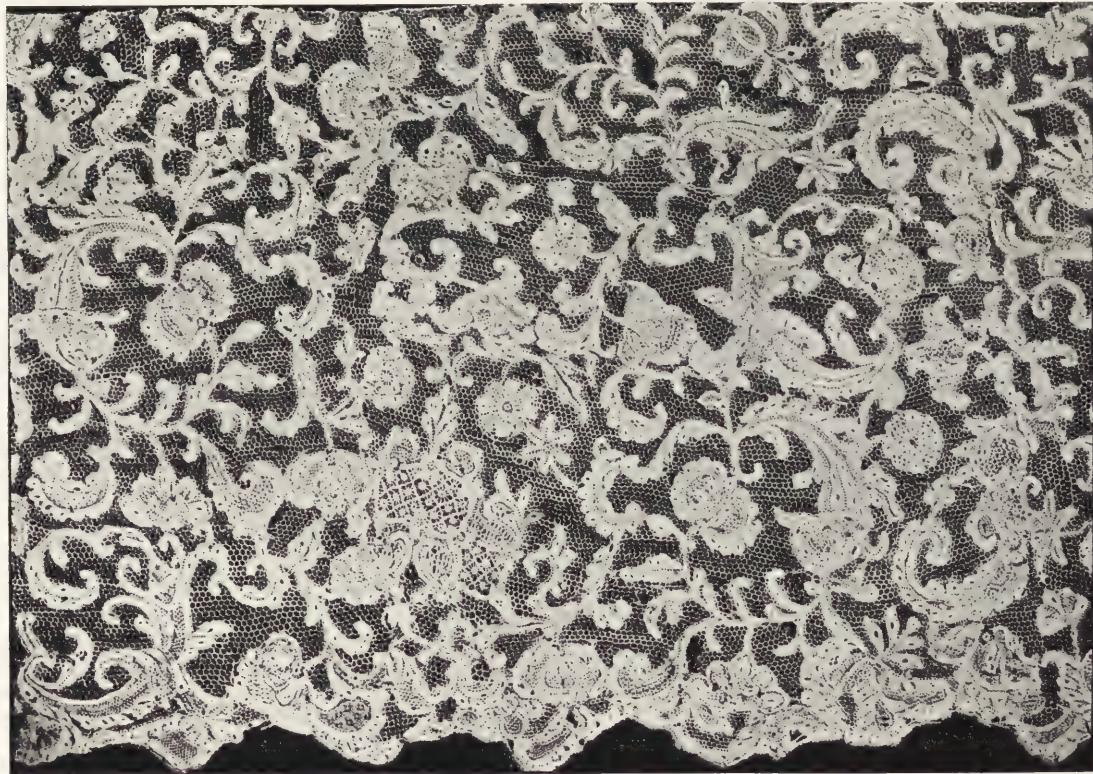
The Lace Book

and seventeenth centuries, the manufacture extended over an area which included the counties of Dorset, Hampshire, Hertfordshire, Buckinghamshire, Bedfordshire, Oxford, and Devon." Several references are made to the fact that men were busy workers of lace in their leisure time, both boys and girls being taught the art in the schools. Berkeley, in his *Word to the Wise*, reads a reproof to Irish labourers by drawing pictures of English thrift in this particular.

The indebtedness of Spain, for her knowledge of lace-making, to Flanders is also pointed out by Mr. Moore. "During the sixteenth century, when Flanders was Spanish territory, the Spaniards learned all that the Flemings had to teach in the art of bobbin laces, and of twisting and plaiting gold thread. The convent laces were, however, chiefly made of thread (flax), "rich and heavy, and resembling the Gros Points de Venise, from which, too, they were copied. There were finer

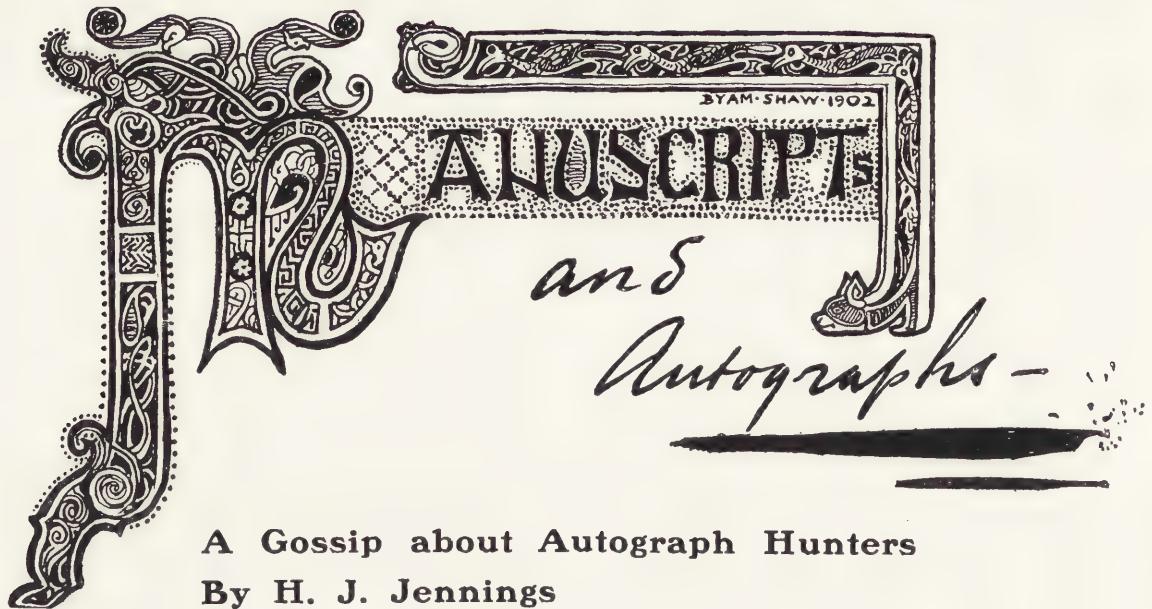
laces made, too, like the choice French and Italian laces, and at the dissolution of the monasteries about the middle of the nineteenth century, many of these laces were released and sold. Now were revealed, for the first time, specimens of those rich fabrics, on which many a nun spent her eyesight and her life, and unfinished pieces of lace still stitched on their bits of parchment, marked with the name of the sister who was expected to make it, are parts of the property preserved in the convents."

We have quoted sufficient of *The Lace Book* to show that Messrs. Chapman & Hall have published a very interesting book on this most fascinating subject. Of the seventy plates which illustrate it, showing specimens of lace or its wear in famous portraits, perhaps those from photographs of pictures by famous masters are the most successful; but where the standard of excellence is so high, it were invidious to make distinctions.



POINT DE VENISE À RÉSFAU

SEVENTEENTH CENTURY NEEDLE-POINT LACE



MANUSCRIPTS and Autographs -

BY AM. SHAW 1902

A Gossip about Autograph Hunters

By H. J. Jennings

Most collectors have their moments of human weakness, when one at least of the commandments—that which forbids us to covet our neighbour's goods (including his curios)—is disobeyed. I am not prepared to say that a disregard of the tenth clause in the Decalogue exhausts the potentialities of evil enterprise in the collector. A "taste" is a dangerous quality, and the gratification of it a perilous occupation. To see, to admire, to covet, and to appropriate are often but successive stages in the progress of the virtuoso, when he is animated by that fine lust of possession which means to attain its object, *coûte qu'il coûte*. But of all collectors, the collector of autographs must be awarded the palm. It is he who is past-master of the subtlest finesse, of veiled and Machiavellian craft, of exquisitely ingenious diplomacy, and of artistic invention in plots of circumvention and duplicity. Once grant that "the end justifies the means," and the marvellous resource and subtle adroitness of the autograph-hunter stand out with a praiseworthy and arresting vividness and a quite admirable distinction. The philatelist, who has been credited with many brilliant acquisitive achievements and a high degree in the chicanery of collecting, is really on a much lower plane of wily method than the hunter of autographs. The latter enjoys a proud pre-eminence in the inception and execution of those dexterous stratagems by which alone the stubborn reticence of the reluctant and churlish can be defeated. I can speak with some assurance on the point, for in a small way I have been an autograph hunter myself.

I do not, however, propose to make a confessional of THE CONNOISSEUR, or to unfold a "dark roll of iniquity," like Paddy McCabe's, to shock its highly respectable readers. I donned the white sheet of penitence long ago, and like all zealous converts, took to moralising on the infirmities of other collectors. But I still cherish a sneaking fondness for the adventures of the autograph chase. One must have experienced it to appreciate its thrills, to understand the obstacles put in the way by vanity posing as modesty, the subterfuges to which the dauntless collector must resort, the mendacious but alluring baits which he has to put on his hook, and the fierce, throbbing joy of ultimate capture. Some of my piscatorial friends occasionally entertain me with stories of their wonderful exploits with the rod and line, of forty-pound salmon that took something less than a calendar month to land, and of phenomenal catches with invisible tackle; but although they are mighty liars, and I esteem them as such (for if a thing is worth doing at all, it is worth doing well), they never carry me away quite to the same extent as an audacious autograph hunter who relates how, with the skilful and delicate artistry of insincere flattery, he has landed *his* big fish.

I hope I shall not be accused of indifference to the merits of my own sex if I confess that ladies possess superlative gifts for autograph-hunting, and exercise them with a supreme and conquering ability. In the first place they have a delightful and charming effrontery, which the mere man can never successfully emulate. The lady collector, like the lady canvasser, is never conscious of the

A Gossip about Autograph Hunters

colossal magnitude of her own impudence. Then she does not know how to spell defeat. In the bright lexicon of the female collector there is no such word as "fail." The moral of Bruce's spider—that interesting and pertinacious insect—has been absorbed into her mind until it has become a second nature. I knew a lady who was very anxious to add Ruskin's autograph to her collection. She wrote to the great art-critic a touching letter of supplication which elicited no reply. She wrote again in a tone of almost piteous entreaty, but still silence—moody and unsympathetic silence. Then, baffled but not done with, she temporarily adopted another name and address, became for the nonce the bogus secretary of an imaginary art club for young students in a provincial town, and invited Mr. Ruskin to come down and deliver an address to these phantoms of her creative brain. The simple-minded author, attracted by a lure which suggested so much apparent usefulness, not only nibbled, he swallowed the bait, hook, rod, line and all, and wrote to that naughty, supposititious secretary a long, delightful letter, asking to be excused from giving an address until the club had made some progress, but imparting much admirable counsel and useful rules of guidance. It was the same lady who obtained the signature of "George," the late Duke of Cambridge, for her book, by naively informing him that she was collecting the autographs of "the distinguished military commanders of the 18th and 19th centuries." The philosophic observer who wrote, "In vain is the net spread in the sight of any bird," might not have put it quite so positively had he been alive at the time of this episode.

Another lady of my acquaintance extracted a holograph letter from "George Eliot" by pretending to take an active part in the movement for the higher education of shop girls, or something of the kind. In order to give the necessary vraisemblance to her story, she had some notepaper stamped with the name of her fictitious society. That notepaper did the trick. Within a few posts, "George Eliot"—signing herself "M. A. Lewes"—sent a most gracious and interesting reply of four pages—a letter well worth treasuring. This resourceful lady did not confine herself to living celebrities; she was always ready to "cadge" the autograph of a dead celebrity, if it was to be done. To this end she feigned a fine scorn of the eleemosynary, and offered to exchange "one of Burns's" for what she wanted. A good many different people had that "one of Burns's." It

began at last to dawn upon them, when they compared notes, that Bobbie Burns must have spent a not inconsiderable portion of his time in copying out the same set of verses with identically the same peculiarities of hand-writing. Of course, if business is to be carried on upon the principle of exchange and barter, it is just as well to equip one's self with a sufficient stock-in-trade; but this particular exponent of the method was perhaps a little short-sighted in distributing so many facsimiles of a manuscript which, although ostensibly written by the Scots poet, was actually the work of a facile "Jim the Penman" in the Midland counties. There was some talk of a prosecution, but the matter was hushed up, which was a pity, because if the talk had come to anything, the lady might have been able to add to her collection the autographs of one or two eminent officials.

I once knew a man who, when he found other means fail, adopted the stratagem of inviting to a dinner-party the people whose autographs he wanted. Although he did not know them, and they did not know him, they had, as a matter of common courtesy, to acknowledge his invitation, regretting that a previous engagement, etc., etc. Once, I have heard, the victim, possibly with a waggish humour, "accepted with pleasure"; but my friend, who though, like Mrs. John Gilpin, "on pleasure bent, yet had a frugal mind," did not see the fun of paying for an elaborate banquet as the price of a single autograph, and had somehow or other to get out of the difficulty. He was quite equal to the task. A day or two before the appointed date the solitary acceptor was advised, with many regrets, that owing to a case of infectious disease in the family, the dinner was unavoidably abandoned. There was another autograph-hunter I knew—quite a genius in his way—who made it his business to discover some point for inquiry or criticism in the newest work of every popular author and in the latest conception of every leading actor. This inquiry or criticism he couched in so deferential a tone, and mixed up with such a palatable *soupçon* of praise, that it nearly always had the desired effect; the author or actor replying at some length, defending his view, giving his reasons, and thanking his correspondent for showing such a friendly and intelligent interest. It is needless to say that this method can only be successful with collectors of exceptional ability. It requires a fair, if superficial, knowledge of many subjects, very tactful handling, and a judicious mixture of praise and blame such as will almost compel a reply.

The Connoisseur

One has to be "smart" to keep his end up under such conditions.

I must give one more instance of the resourcefulness of a woman. The late G. H. Lewes either was, or affected to be, profoundly disdainful of the autograph vanity, and invariably refused applications for his own. But the lady I speak of was not to be beaten in her quest. She made out an "account rendered" for something or other, dated it from a friend's house in a remote suburb, and posted it to Mr. Lewes, together with an intimation that unless it were paid within twenty-four hours proceedings would be taken to recover the amount. Lewes at once wrote back in a most unphilosophic rage, disclaiming the liability and sharply reprimanding the supposed tradesman for making such an inexcusable and annoying blunder. This, of course, was all the lady wanted. She afterwards told me of her exploit with a glow of pride and self-approval. Not a qualm disturbed her serene belief in the highly meritorious quality of her action. She did not hide her light under a bushel; she flared it about with boastful audacity. And she was, I am sorrowfully compelled to add, the wife of a High Church dignitary.

Some years ago, on looking through the autographs of a rival collector, I was struck by seeing a number of letters written by eminent divines of various faiths and denominations. On examining more closely, I discovered that all these letters were sent to the collector himself, that they were all written on or about the same date, and that they all contained earnest spiritual advice in obvious answer to an apparently anxious appeal. There were among them a Cardinal of the Roman Church, two or three Anglican Bishops, a popular Wesleyan preacher, an equally prominent Baptist preacher, a shining light of the Swedenborgians, and a notable "angel" of the Catholic Apostolic Church, besides others, whom I have forgotten. Mixing one's drinks is supposed to be bad for the physical system; I should think that mixing one's theologies would be equally bad for the spiritual. But I must perforce conclude that the collector, having obtained the autographs, did not trouble himself about the advice. Like a certain class of men who consult doctors, pay their fees, and obtain their prescriptions, but never have the latter made up, he was quite satisfied to secure the religious counsel, and omitted to act upon the treatment prescribed.

On one occasion within my recollection, a provincial journalist wrote a review of one of Robert Browning's poems, in which he mildly and

good-naturedly found fault with the obscurity of many of the passages. He sent a copy to the poet in the hope that the latter would acknowledge it, and thus contribute an autograph to the reviewer's little collection. The scheme was successful—somewhat too successful. The poor critic got such a wigging. I don't remember whether it was with "geese" or "asses" that Browning classified the dullards to whom his poetry did not happen to be as clear as a pellucid stream. The reviewer, I imagine, consoled himself for the scolding with the comforting reflection that it possessed considerable literary interest. In replying to Browning I think he scored by most courteously admitting that, whatever might be the case with the poet's other writings, this particular letter was, without doubt, a delightful example of lucidity.

It is only when persons are exceptionally popular, or very prominent in some walks of life, that the applications for their autographs are so great as to necessitate inflexible resistance. A leading actor once told me that it took him several hours a week to write his signature in ladies' albums. If his autographs had been endorsements on cheques to order, no doubt he would have endured the martyrdom with Christian resignation. As a rule, a man feels flattered when asked for his autograph—more especially if he be one of that numerous class who are "thunderin' eminent for never havin' been heard of." It is comparatively a few only who "wrop themselves" in dignity and refuse to reply. Some of those, however, who do reply, take care to do so with all the safeguards of prudential caution. The late Lord Chief Justice Cockburn generally sent his autograph written quite close to the top edge of the paper, so that nothing could possibly be written above it. I wonder if he thought that any of the designing females, of whom he had had a large experience in the Courts, would commit a daring fraud by forging a promise of marriage over his signature, if he were so remiss as to leave room for it!

Occasionally, but not often, a collector specialises. Some limit their enterprise to the autographs of statesmen, others to actors, others to authors, and so on. A newspaper editor of my acquaintance collected nothing but murderers. He resorted to every possible device and persuasion to get what he wanted; tipped solicitors, gaolers, prison chaplains, and on one occasion, I believe, a prison governor. It was a morbid sort of taste, but he devoted himself to it, heart and soul, and got together quite a grim gallery of these epistolary

A Gossip about Autograph Hunters

souvenirs. I should add that he was extremely fastidious in his selections. Only first-class murderers were admitted. A commonplace criminal who had trampled his wife to death in a drunken fury, and had then given himself up, red-booted, to justice, had no claim to figure in that Valhalla of the *élite*. Nor would my friend have anything to do with a suspect who had been acquitted. He must have the genuine Simon Pure, or nothing at all, Greenacre, Palmer, Pritchard, Lafarge, Lawson, Lefroy, Miller, Beale, Rush, Wainwright, Prado, Troppman Pommerais, and many others were represented by letters of more or less interest to the student of criminology. There was only one exception to his rule. The first page of the album—the page of honour—was allotted to a letter written by a local political opponent—a very illiterate but abusive man—who certainly had never shed anyone's blood in his life. The vindictive superscription to this letter ran thus: "Handwriting of a notorious murderer of the Queen's English."

Not a few people, with a nice appreciation of second-hand wit, imitate the well-known formula of Daniel O'Connell, who, when applied to for his autograph, was in the habit of responding something in this fashion: "I am in receipt of your request, and have in reply to inform you that I make it a rule never to accede to applications of the kind,—Yours obediently, Daniel O'Connell." This reminds us of Byron's *Donna Julia*, who, "whispering she would ne'er consent, consented." Another form of reluctant compliance is that adopted by the person who writes that he has a great objection to the collection of autographs, and does his best to discourage it, "but I cannot retain the stamp which you have enclosed, therefore beg to subscribe myself, etc." An experienced collector can almost tell to what profession a man belongs by the grudgingness or otherwise of his response. Actors and vocalists never demur—they rather seem to like it; poets and authors of fiction accede, but with a certain cold dignity; metaphysicians and

philosophers either refuse altogether or comply with a bad grace; dramatists not only send their autographs, but a quotation from their works as well; peers sign, but with a stiff and formal *hauteur*; judges and barristers sign in such a way that it is not possible to squeeze an I.O.U. over the name; in fact, every class has—of course, with exceptions—its own way of dealing with the importunity of the autograph fiend.

An autograph hunter who deals with contemporaries must, as the late Professor Blackie once put it to me, "fish in all streams." He tries to get the signature of all prominent people, and even of incipiently prominent people, in the hope that, one day or other, some of them will attain to eminence, when their autographs will be difficult to obtain and proportionately more precious. But what a lot of the competitors in the race for distinction fall out and drop into obscurity! There are few more edifying commentaries on the evanescence of fame than a collection of autographs of the celebrities of twenty or thirty years ago. You turn them over, and it seems a collection of nobodies. Three parts of the names are forgotten. Men and women who were then bestriding their little worlds like young Colossuses, have failed to maintain their positions and passed into comparative oblivion. Their autographs are no longer of the smallest value—they have even ceased to be of interest. The best they can do is to bring back to the older generation a faint memory of some author—"the comet of a season"—who wrote a book that had its brief day, or of some fair young singer of whom great things were predicted but never achieved, or of some promising actor who strutted and fretted his little hour to the thunder of "gods" long since as forgotten as himself. And there are the others: the few who have leapt out of the obscure and left a trail of light on their pathway. They were, at the best, inconsiderable people, with their heads only just showing above the rest, when these autographs were written: now they have their places in the high priesthood of intellect.



Forthcoming Books

THE Fine Art Society is bringing out in a sumptuously-bound volume nearly forty water-colours by the late Sir Edward Burne-Jones, reproduced in exact facsimile. The work is entitled *The Flower Book*, and the drawings, which have not hitherto been shown, are the property of Lady Burne-Jones, who contributes a short descriptive note. They do not represent flowers, but subjects suggested by quaint, old-fashioned names of flowers, such as Love in a Tangle, Meadow Sweet, and Star of Bethlehem. The edition is limited to 300 copies.

THE Fine Art Society are also publishing a biography of Axel Haig, the well-known Swedish etcher, accompanied by reproductions of 25 of his etchings, and of a large number of his pencil drawings and water-colours. Few etchers have achieved in England and America a wider and more enduring popularity than has Axel Haig; and though his fame is principally due to his skill as an etcher, this volume will show that he does not confine himself to the use of the needle. Though his water-colours have been painted chiefly for his amusement, they afford an interesting insight into his methods.

The letterpress of the volume will be contributed by Mr. E. A. Armstrong.

A SIXTH edition of *Our Homes and How to Beautify Them*, by H. J. Jennings, and *How to Beautify Them* is in the press.

GERARD DAVID is the last of those masters who represented the art of the Low Countries of the fifteenth century, and more particularly of the Bruges school. Messrs. Bruckmann, of Munich, announce for immediate publication an important work on the artist and his school by the Baron Eberhard de Bodenhausen, with 26 plates and 53 illustrations in the text. It is in two parts, the first dealing with the artist and his school, and the second being a critical catalogue of his works.

NEW volumes in Messrs. G. Bell & Son's admirable series of reprints—"The York Library"—include Fielding's *Tom Jones*; Montaigne's *Essays*; More's *Utopia*; and Plutarch's *Lives*. More's *Utopia* is prefaced with the "Life of Sir Thomas More," by William Roper, and his Letters to Margaret Roper and others.

MESSRS. BRADBURY, AGNEW & CO. announce that they have in preparation for early publication the second of the series of volumes, *The Furniture of Windsor Castle*, by Guy Francis Laking, illustrative of another section of the artistic treasures contained in the Royal residence at Windsor.

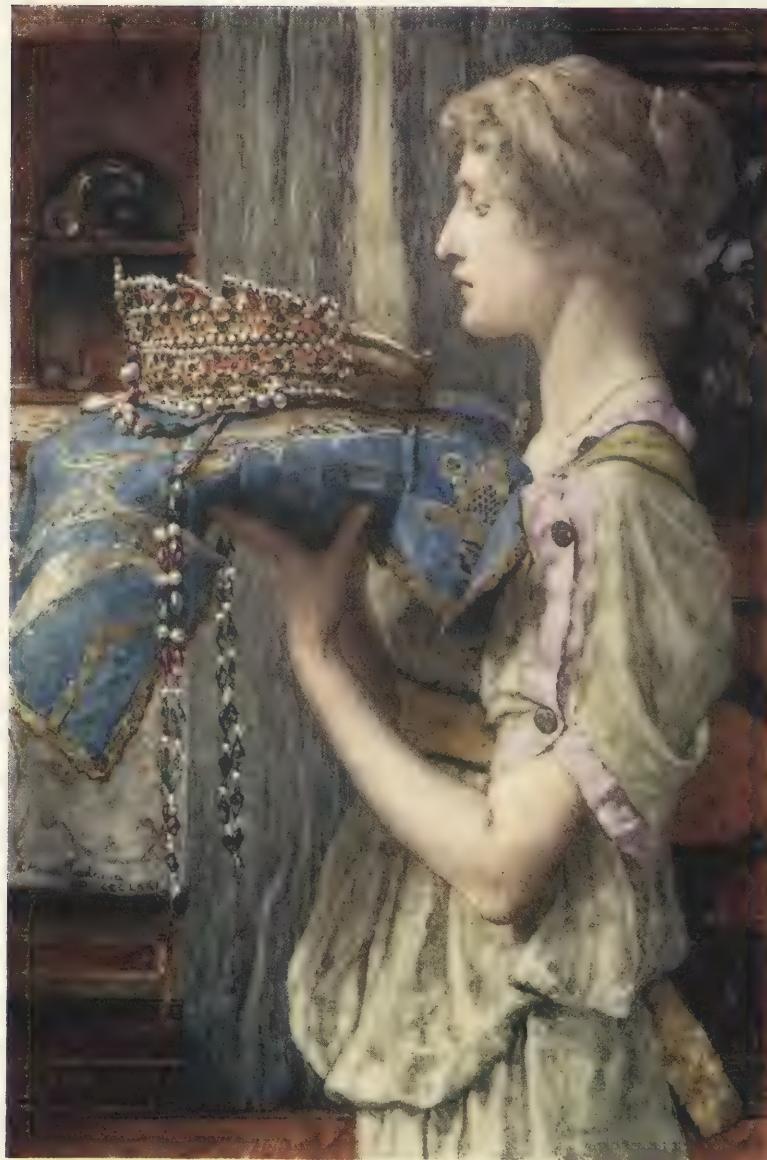
The subject of the volume is *The Furniture of Windsor Castle*, and this will be treated in a similarly exhaustive manner to that of the preceding volume, which was descriptive of the Armoury of Windsor Castle. The collection is known to be of a highly interesting character, including some of the best examples of the famous master-craftsmen of the past two centuries—Jacob, Chippendale, Riesener, Weisweiler, André, Boulle, Le Gaigneur, Gaspar Teune, Gouthière, and others.

No published representation of these art treasures has hitherto been permitted to be given, so that the present volume may be truly described as unique.

The historical introduction, and the descriptions of the various examples, have been undertaken by Mr. Guy Francis Laking, under the general authority and approval of His Majesty King Edward VII.

The Italian Lakes, painted by Ella du Cane, described by Richard Bagot, is essentially a book to possess as an antidote to the dreary, sunless days of an English winter. Miss Du Cane's pictures radiate sunshine, and their subtle colouring stirs the imagination. Como, as being the most important in beauty of scenery of all the lakes of Northern Italy, and the centre of the historical and artistic interests of the Italian Lake country, supplies the majority of subjects for Miss Du Cane's brush, and Mr. Bagot also dedicates the principal portion of his text to the same lake. The volume forms part of the series of colour books published by Messrs. A. & C. Black.





A CROWN
BY SIR L. ALMA-TADEMA
FROM "BRITISH WATER COLOUR ART"
(A. & C. BLACK, LONDON, W.)

Forthcoming Books

THE first volume of this superb work has been published by Mr. Heinemann, and deals with the Buckingham Palace collection. The second volume, which will treat of the Windsor Castle collection, will be issued next May. The complete work will contain 180 photogravures, with an Introduction and descriptive text by Lionel Cust, M.V.O., Surveyor of the King's Pictures and Works of Art.

MR. H. FORBES WITHERBY has written a work entitled *The Story of the Chair of St. Peter in the Basilica of St. Peter at Rome*. It traces the record of the Chair from the earliest times, and gives much interesting information concerning its history, and compares it with other ancient surviving seats in Rome and elsewhere. Mr. Elliot Stock is the publisher.

THE Oxford University Press have almost ready the first of the five volumes of a facsimile issue in collotype of *Shakespeare's Poems and Shakespeare's Pericles*. Mr. Sidney Lee has completed the very wide enquiries he has found necessary for his Introduction, and the work is now in the press.

MESSRS. KEGAN PAUL have in the press a superb edition of the *Imitation of Christ*. It is to be printed on hand-made paper, with an illuminated title-page and fifteenth century initial letters. There are to be ten special copies on real vellum, with the initial letters and title-page illuminated by hand, and different designs in each copy.

MESSRS. GOUPIL are publishing in French a beautifully-illustrated memoir of Marie Caroline, Duchesse de Berry. It will contain a full series of pictures relating to this whilom queen of French Society. The value of the work will be enhanced by a scholarly study written by the Vicomte de Reiset, in which he treats of her alike as a personality and as a figure in French History.

A NEW volume in Duckworth's Art Library treats of Constable, by Sturge Henderson. The writer aims at presenting the artist's actions and interests as vividly as possible, with a strictly chronological arrangement. The illustrations will be an especial feature.

THE success of Mrs. Willoughby Hodgson's book—*How to Identify Old China*—has prompted her to write another book, entitled, *How to Identify Old Chinese Porcelain*. As in the case of the preceding volume, it will be well illustrated, and should prove of great assistance to the amateur. The publishers are Messrs. Methuen.

Books Received

Drawings of Rossetti, by T. Martin Wood. (Geo. Newnes, Ltd.) 7s. 6d.

How to Collect Books, by J. H. Slater. (Geo. Bell & Sons.) 6s.

Quaint sayings from the works of Sir Thomas Browne, by Mrs. M. H. Wilkin. (Elliot Stock.) 3s. 6d.

Book Prices Current, 1905, by J. H. Slater. (Elliot Stock.) 27s. 6d. net.

Raphael, by Julia Cartwright. (Duckworth & Co.) 2s. net.

Tennyson's Poems. Illustrated by Eleanor F. Brickdale. (G. Bell & Sons.) 7s. 6d. net.

On collecting Miniatures, Enamels and Jewellery, by Robt. Edward. (Ed. Arnold.) 1s. net.

Duval's Artistic Anatomy, by A. Melville Paterson. (Cassell & Co., Ltd.) 5s. net.

Claude, by Cyril Davenport, M.D. (Methuen & Co.) 2s. 6d. net.

Church Plate of Pembrokeshire, by Rev. J. T. Evans. (W. H. Roberts.) 21s.

Richard Cosway, R.A., by Dr. Geo. Williamson. (G. Bell & Sons.) 10s. 6d. net.

Windsor Castle Furniture, by Guy Francis Laking. (Bradbury, Agnew & Co.)

The Arts of Design, by Russell Sturgis, A.M.I., M.U.O., F.S.A. (T. Fisher Unwin.) 7s. 6d. net.

Kate Greenaway, by M. H. Spielmann and G. S. Layard. (A. & C. Black.) 20s. net.

History of Henry Esmond, by W. M. Thackeray, and introduction by Austin Dobson, and illustrations by Hugh Thompson. (Macmillan & Co.) 6s. net.

Renaissance in Italian Art: Venice, the City Triumphant, Part VI., by Selwyn Brinton, M.A. (Simpkin, Marshall & Co.) 2s. 6d. net.

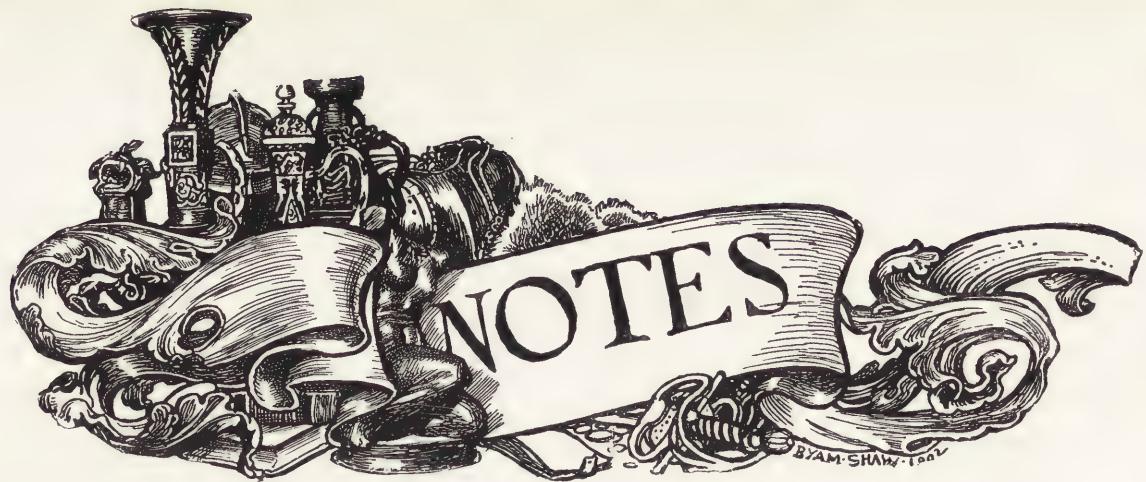
The Italian Lakes. Painted by Ella du Cane, and described by Richard Bagot. (A. & C. Black.) 20s. net.

Reynolds Discourses, edited by Roger Fry. (Seeley & Co.) 7s. 6d. net.

The Cathedral Builders in England, by Ed. S. Prior. (Seeley & Co.) 7s. net.

Henrietta Rae, by Arthur Fish. (Cassell & Co.) 5s. net.

Sir Lawrence Alma-Tadema, O.M., R.A., by Percy Cross Standing. (Cassell & Co.) 5s. net.



Stamp Notes on New Issues

AN extraordinary series of five stamps has just been received from Crete; they are issued by the Revolutionary Government of this island and have been put into use for several villages near Canea.

The values are :

- 5 lepta, green and red.
- 10 " red and green.
- 20 " red and blue.
- 50 " violet and green.
- 1 drachma, blue and red.

They are roughly printed on white-wove paper and are bi-coloured, the inscription being in the first-named colour and the allegorical figure of Liberty enclosed in a circle in the second. Only 5,400 of each value were issued. The inscription in the cartouche at the top reads "PROSORINE KUBERNESIS KRETES—TAX. UPER." (Provisional Government of Crete—Postal Service). They are not perforated, nor gummed at the back.

For some unexplained reason the bi-coloured stamps of the ½d. and 1d. values of Transvaal have been withdrawn, and the head instead of appearing in black is now in the same colour as the body of the stamp; so far, only these two values have appeared :

- ½d., green;
- 1d., red;

but it will remain to be seen whether the rest of the set is also to undergo a similar change, for they are all bi-coloured, the head appearing in black on all the values with the exception of the 2s. 6d., on which the portrait of the King is in purple and the rest of the stamp in black.



This change is all the more incomprehensible when it is remembered that only a short while ago the beautiful Jamaica stamp, with the view of the Llandovery Falls which originally appeared entirely in vermillion, was altered in colour, the picture of the falls being printed in black and the ornamental frame in a rich shade of deep crimson, which greatly enhanced its appearance.



The King's head stamps on the multiple C.A. watermark paper still continue to appear, the new issue list including values from Sierra Leone, Malta, and Gambia, whilst the obsolete stamps on the single C.A. paper continue to rise rapidly in price.

A few more values of the new type Denmark stamps are to hand, bearing an excellent portrait of the venerable King Christian IX. in a medallion. This is the first time the head of the reigning monarch has appeared on the stamps of Denmark.

The values now issued are :

- 10 Ore, red.
- 20 " blue.
- 25 " deep brown.
- 50 " violet.
- 100 " yellow brown.



They are on wove paper, watermarked a crown.

The current issue of Great Britain has been surcharged with "Levant," in plain type, for use of the British Post-offices in the Turkish Empire. Up to this, the Great Britain stamps have



Notes

always been overprinted simply with a new value in the Turkish currency "Paras" and "Piastres," for use there. As this is now abolished, perhaps the authorities intend to introduce English currency into the post-offices.

The values to hand are:

- 1d., yellow green.
- 1d., red.
- 1½d., purple and green.
- 2d., green and red.
- 2½d., blue.
- 3d., brown on yellow.
- 4d., green and brown.
- 5d., purple and blue.
- 6d., purple.
- 1/-, green and red.



The animal on the new Madagascar stamps, generally described as a monkey, is an "aye-aye" (*chiromys Madagascariensis*), and is closely allied both to the lemur and the monkey. Its face is somewhat like a cat in an extremely bad temper, and his tail is long and bushy like a squirrel. His front paws resemble no other animal's, but would remind one of a sporting pocket-knife, in which a corkscrew, pick, gimlet, etc., may be found, for he is provided in his extraordinary claws with all the implements requisite for getting a worm out of a hole in the ground, or an insect from the bark of a tree, on which he principally feeds. The hind paws are provided with five sharp claws, which enable him to climb trees and rocks with ease. This animal is very seldom seen in England, for it is protected by a superstition among the natives that bad luck will attend anyone who catches a specimen.

The series consists of fifteen values.

THE quaint and interesting print of the Gunnings as "The Hibernian Sisters," reproduced **The Beautiful** by the kindness of the Rt. Hon. Misses Sir Spencer Ponsonby-Fane, who **Gunning** has the original, is one not often met with.

It is evident, as Chaloner Smith says, that this work was mainly made up by the publisher, J. Okey, from other portraits, owing to the exceeding popularity of the beauties and consequent demand for their pictures.

The verse under should read—

"Hibernia long with spleen beheld
Her favourite Toasts by ours excelled,
Resolved t' outvie Britannia's Fair
By her own Beauties, sent a Pair."

Height, 13 $\frac{3}{4}$ in. Sub height, 13 in. Width, 9 $\frac{7}{8}$ in.

A MEETING of "The Ceramic and Art Collectors' Society," the object of which is to bring Collectors and people interested in antiques and works of art into touch with one another, was held on Friday afternoon, October 13th, at the house of the President, Mr. Frank Freeth, 48, Finchley Road, St. John's Wood. There was a large gathering of members and their friends.



"THE HIBERNIAN SISTERS" (THE GUNNINGS)
ENGRAVED BY J. M., AFTER B.
FROM A PRINT BELONGING TO SIR SPENCER PONSONBY-FANE

After briefly thanking the members for the honour they had conferred upon him by electing him to his high office, and asking them for their hearty support and co-operation in extending the work and usefulness of the Society, the President introduced Mr. A. E. Clarke, of Wisbech, who then read a most interesting paper on "Old Leeds Pottery," or rather what may be called the Yorkshire Group of Potteries, embracing the Rockingham and Don Works. Tracing their progress from the commencement under the Greens in 1760, Mr. Clarke arrived at the year 1800, "when they covered no less than 7 acres of land" and had an output that realized some £50,000 per annum, thus showing what an immense business was being done

at Leeds "at a time when England was only beginning to bid for the markets of the world." He dwelt upon the influence exerted by Josiah Wedgwood and his work upon the Northern Potteries, discussed the marks and characteristics of their manufactures, and concluded by exhibiting some beautiful hand-coloured photographs taken from some gems of his extensive collection.

After a vote of thanks had been heartily accorded to the lecturer for his able paper, the company were entertained at tea by the President and Mrs. Freeth, while not a few availed themselves of the opportunity of inspecting the contents of the Chippendale Cabinets, which seemed to abound with works of Art.

COLLECTORS of pewter-ware will do well to be on the look out for spurious measures of the Scottish "tappit-hen" type, which are being sold about the country at somewhat big prices, and which all appear to be manufactured in Glasgow. Hitherto forged specimens of British pewter-ware have been comparatively rare, but some unscrupulous individual, evidently tempted by the large prices which have been brought by genuine specimens of this type of measure, has placed upon the market imitations of the Scots pint (three English pints), Chopin, Mutchkin, and other smaller measures all of the "tappit-hen" shape. These reproductions are, on the whole, fairly clever forgeries, being carefully eaten with

**Pewter-Ware
Forgeries**

acid, dented, and initialed in the same rough way as the genuine specimens, and it requires a close examination, and a certain knowledge of the appearance of old pewter, to distinguish the genuine from the spurious.

That these measures are not being made merely as copies will be evident from the above, and dealers will do well to examine carefully any specimens which they may have offered to them, for unless the sale of such copies is checked, a fall in the prices of genuine specimens will be certain. There is no doubt that the maker of these measures is well acquainted with the pewterer's craft, as they are well and carefully finished, and could only have been made by one who has served an apprenticeship to the trade. To enumerate here wherein lies the exact differences between the forged and the genuine, would only defeat the purpose of this warning by putting the maker on his guard and without benefiting the collector, but it may be mentioned that one of the few differences consists in the weight of the metal, which is heavier than genuine pewter should be.—L. W.

THE cup here depicted is of cocoa-nut mounted in silver, and bearing the inscription, "1,000 pounds for the head of the King, Charles II. 1662." It contains three panels, Cup commemorating the King's escape after the battle of Worcester. The first represents Charles on horseback riding in front of Jane Lane on a pillion, the second shows him in servant's



PEWTER MEASURES

Notes



CHARLES II. COCOA-NUT CUP

costume with a horse at a pond, the third shows him and Col. Carlos in the Boscobel oak. This most interesting relic of the Merry Monarch is illustrated—showing all three panels—in Mr. Allan Fea's *After Worcester Fight*. Its present possessor is Mr. W. B. Redfern, J.P., D.L., of Inverglas House, Cambridge, the author of *Royal and Historic Gloves and Ancient Shoes*; *Old Cambridge*, and other works.

THE accompanying illustration is from a photograph of a covered chalice of silver-gilt now in use in the remote Parish Church of **An Old Covered Cup** Llanbadrig, in the Isle of Anglesea, North Wales. It was discovered some twenty years ago in the old Church of the village named, in a very battered and flattened condition, and was restored to its present state, and has since been used as a communion cup.

It bears the London hall-marks of the year 1564-5, and the maker's mark, L. H., linked. Locally it was looked upon as a pre-Reformation chalice, and venerated as such, but all doubt of its age is clearly dispelled by the hall-marks, which are unusually legible in a cup of this age.

Probably its great interest lies in its peculiar and probably unique shape, apart from its unusual height as a sacramental vessel, its style not belonging to any particular class of the period of manufacture. There would, however, seem to be no doubt that its original use was as a domestic vessel, and not ecclesiastic.

Its extreme height is 12 ins.



CHALICE AT LLANBADRIG PARISH CHURCH

ONE of the most important purchases of recent years has been made by the Italian Government, from the Santini Collection, of Ferrara, which has

Important Purchase by the Italian Galleries recently been dispersed by auction. Having refused to buy the whole collection, which also contained works of moderate interest, the Ministry of Fine

Arts has been able to secure, from the purchaser of the collection, a few works which must undoubtedly count among the most characteristic and important works of the Ferrarese School.

They are five in number; first in importance a grand figure by Cosimo Tura, the great quattrocento master who is the fountain head of all Ferrarese painting during its golden age. It represents S. Giacomo della Marca, a little under life-size, under an arch, supported by two pilasters and with a background of strange mountains and a torrent. It is a picture of almost rude strength, painted with grand simplicity in monochrome, with colour only introduced in the pilasters and in the red book which the saint is reading. The modelling is exaggerated, the drawing not too correct, but more plastic and expressive than ever. The master appears here in complete command of his art, of its secrets, resources and effects. The picture figured in the Government catalogue of valuable works which must not

leave the country, and probably for this reason the State was able to secure it for the moderate price of £1,400.

If Cosimo's picture lacks colour, another of the five works acquired has it in abundance; a colossal *Crucifixion* by G. B. Benvenuti, called Ortolano, a picture which, together with the one in the National Gallery and with that of the Borghese Gallery in Rome, stamps Ortolano as a master of the first rank, perhaps one-sided, perhaps a little cold, but a supreme master of technique and of rich, enamel-like colouring. Add to this a surprising facility of execution, and the Santini picture must be held to be a worthy companion of the other two works of the master's maturity. It was bought for £640.

Of the other three pictures one is a *Death of the Virgin*, by Michele Coltelline, signed and dated: Michael

de Cultellinis, MCCCCCII, and is noteworthy as one of the few pictures in this master's early manner, one of the first in which he still ingenuously expresses his true Ferrarese soul. He is still under Northern influence, and far removed from the later influence of Perugino and Francia. To complete the list, there is a very small, graceful Archangel Michael, by another head of the Ferrarese School—Ercole de' Roberti, and a *Madonna and Child* by a follower of Cosimo Tura, who worked with his master on the famous frescoes of the Palazzo Schifanoja at Ferrara, and who is probably identical with Ettore Buonacossi. These three works were bought together for £320.

The purchase of these pictures on the part of the Ministry from the common fund of all the art institutions of the State has caused discord between several Italian galleries who all want the pictures. The Modena Gallery claims to be the heir of the Este family; the Borghese Gallery wants to fill certain gaps in its fine Ferrarese collection; the Brera in Milan and the Bologna Gallery put in their claim; and the Ferrara Gallery, which has unquestionably a better right than all the others, is ruled out of court, as it is a municipal, and not a national collection. The daily press has joined in the dispute between the directors. How will it

end? Meanwhile the pictures are temporarily hung in the Borghese Gallery.

LIMERICK or Tambour Lace, so often wrongly named by its owners as "Brussels," owing no doubt to its resemblance to the Belgian work in style and pattern, but totally different in its mode of production, is one of the most favourite of laces. It usually goes under the name of "Limerick," having been introduced into Ireland about the time of the potato famine, though it had been made some thirty odd years before. It was a favourite pastime for ladies to do the darned or tambour work on net, for which a frame and fine needle were used, although the more common kind was made with the crochet-hook, the



THE CRUCIFIXION BY G. B. BENVENUTI, CALLED ORTOLANO





A WITCH
BY E. R. HUGHES
FROM "BRITISH WATER COLOUR ART"
(A. & C. BLACK, LONDON, W.)

Notes

design being formed with chain - stitches, then filled in with fine needle-point stitches.

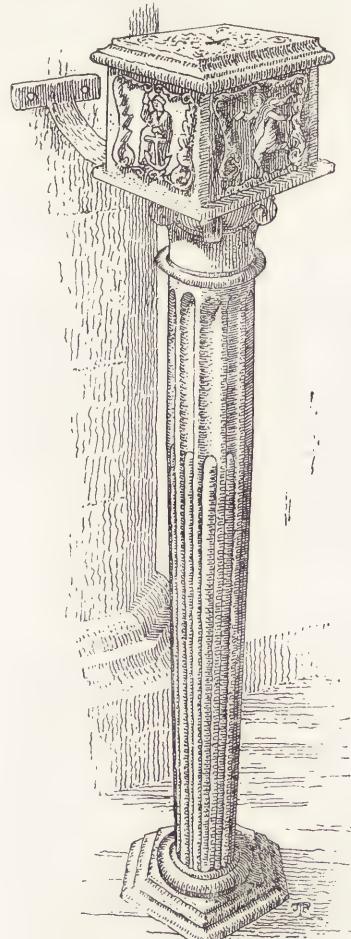
The specimen shown is in the possession of Mrs. Brown, and was purchased by her in a very out-of-the-way place in India. It was whilst accompanying her husband, Mr. J. A. Brown, I.C.S., on a tiger-hunting expedition, on the Nepal Frontier, that she met with it under rather tragic circumstances. A

settler and his wife living in a log-hut, hearing that a lady and gentleman were in the neighbourhood, called on Mrs. Brown, showing her the piece of lovely old Limerick lace, and offered to sell it. The bargain struck, the lace was handed over to its present owner, and within the next ten days a fire broke out, the hut and its contents being reduced to ashes. Had it not been for the "hunting expedition," this lovely specimen would have shared the fate of the rest of the poor settler's home. This unique piece, 3 yards long by 30 inches deep, is quite a picture, the design being beautifully arranged, with the various flowers entwined, making a most striking pattern. It is made with the chain-stitch, the petals of the flowers being filled in with fine needle-point stitches. To-day this kind of lace is produced in Belgium in large quantities, at a much lower price than in Ireland, with the result that the value of the old work is considerably reduced. It is also produced at Coggeshall in Essex, where a flourishing business has been carried on for some years past.

Tambour lace, together with the appliqué work of Honiton and Brussels, possibly dates back to



SPECIMEN OF LIMERICK OR TAMBOUR LACE



ALMS CHEST IN POYNINGS CHURCH

about 1815, it being in 1809 that machine net was invented, and probably it must have been a few years later that the net was perfected and came within the reach of the lace-worker.— GEO. ROACH.

Cosway Miniature

*To the Editor,
THE CONNOISSEUR.*

DEAR SIR,—
Allow me to correct an inaccuracy in the

November number of *THE CONNOISSEUR* in regard to the plate of Cosway's miniature. Fanny Kemble was born in 1809, and as Cosway died in 1822, it is manifestly impossible that the portrait of the middle-aged lady, "Mrs. Butler," can be Fanny Kemble.

Faithfully yours,
G. PONSONBY.

ALTHOUGH all churches were ordered by the Canons of 1603 to be provided with **Alms Chest** alms chests, and in **Poynings** Church were doubtless so provided, comparatively few remain in their original positions, but have been destroyed or have become private property. A very elegant example still remains, though, perhaps, not occupying its original position, attached to the north-east pier of the tower of the Church of Holy Trinity, Poynings, Sussex. The box is decorated with figures to represent the cardinal virtues, and stands on a graceful fluted pillar of the Ionic order. It is a fine example of Jacobean wood-work, and forms with the pulpit, altar rails and font cover, a good specimen of church fittings of the post-Reformation period.

The Connoisseur

OWING to a printer's error, the beautiful French secretaire reproduced on page 9 advt. in the October number of the "Connoisseur," was described **Erratum** as "Louis XVI." It is, as may be gathered from the lines of the design, of the Louis XV. period.

AN unusually interesting exhibition of artistic earthenware and china has been held recently by **Modern Wedgwood** Messrs. Josiah Wedgwood & Sons, at Mr. W. B. Paterson's Galleries in Old Bond Street. All the pieces shown were

designed and painted for this firm, which bears a historical name, by Mr. Alfred H. Powell, and serve to illustrate an attempt to revive an interest in fine hand-painted pottery. In form and decoration, this pottery is as different as could be from the so-called "art" pottery, which too often sacrifices the fundamental rules of art to mere eccentricity of design. Mr. A. H. Powell has for many years been practising as an architect, and, like most artists who have undergone a thorough course of architectural training, has been taught to appreciate not only beautiful form and colour, but, above all, the limitations in the use of material. Every material, be it marble, or wood, or porcelain, demands its own treatment, and must not be forced into shapes or uses for which it is unfit. The disciples of the "art nouveau" movement too frequently ignore these limitations, and the "art" potters are no exception to the rule. They invent forms and combinations of colours which they apply indiscriminately and with utter disregard of the history of the art or craft to which they devote their attention.

Structural soundness, a thorough knowledge of the styles of ornament, and reticence in the use of colour are the most striking points in Mr. Powell's work. In the painted decorations, one is again and again surprised at the originality of his invention of simple and pleasing forms, at the directness and rapidity of his brush-strokes, and at the excellent taste of his quiet colour schemes. Two or three colours—green and brown; blue and lustre; green and rose; or blue, green and brown—are generally found sufficient to achieve the most delightful effects.

Amongst the most successful pieces decorated by Mr. Powell is a two-handled jar with a blue vine scroll rising in corkscrew fashion on a white ground. Another two-handled vase has alternating bands of brown and green leaves, with additional ornaments in purple lustre. A quaint, covered bowl is decorated with cows' heads in bold relief, whilst the feet are formed as stags and the cover painted with butterflies. Another jug has a quaint, plaited blue and white pattern; whilst in yet another, with green leaves on brown stalks, the design has an intentional, symmetrical stiffness which is evidently suggested by some early Dutch Delft motif.

Whilst Mr. Powell's designs for large pieces of pottery are strikingly bold, his decoration of china cups and

saucers is appropriately dainty and delicate. Just a few isolated sprigs have to suffice for a coffee set, for which it would be difficult to find a match as regards dainty elegance.

OF the four most recent additions to the two series of art books published by Messrs. G. Newnes, Ltd., two are devoted to Dante Gabriel Rossetti, **Newnes's Art Library** Mr. E. Radford dealing with the painter-poet's pictures, and Mr. T. M. Wood with his drawings. In the case of most great artists, the reproductions of preliminary studies for pictures, of spontaneous sketches, are really more interesting than those of the finished pictures themselves. Not so with Rossetti, who was always more of a poet than a painter. "His studies do not reveal a master who looked upon objects and beautiful forms for their own sake and for the sake of the tender drawing he could find in them." He never quite mastered the difficulties of craftsmanship, and the claims of his drawings rest "upon the vivacity of the imagination in them, and not upon subtlety of line or of observation."

The drawings of J. M. Swan, R.A., which form the subject of Mr. Baldry's contribution to the same series, are of a very different nature. Here we have a master, for whom the difficulties which beset Rossetti do not seem to exist. His observation of wild animals in repose or in motion is as accurate and piercing as his pencil or brush is expressive. And the feline beasts, which he loves to depict, are not to be studied at the Natural History Museum. Every movement seems to affect the entire muscular system, and has to be recorded with lightning speed. The reproductions in this volume are of superlative excellence.

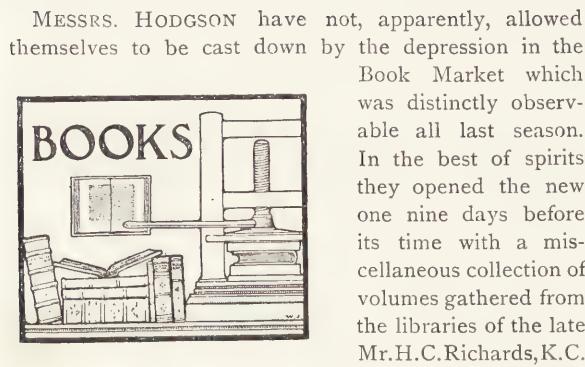
Finally, the "Art Library" introduces to the English student the greatest of all modern French decorative painters, Puvis de Chavannes, who is scarcely more than a name to those who have not had an opportunity of seeing his works in Paris, at the Panthéon, the Hotel de Ville, and the Sorbonne; in Rouen, Marseilles, Lyons, and Amiens. The introduction is written by M. Arsène Alexandre.

Fire Insurance, its Defects and the Remedy, is the title of a pamphlet issued by Messrs. Gillow, of Oxford Street.

Art Insurance A lack of knowledge upon the part of the insured leads to difficulty in substantiating a claim when a fire happens. The little book is written with a view to provide a remedy in the form of a valued policy in which separate sums are placed on the various articles insured. This is an excellent method of protecting the interest of the insured.

"The Connoisseur" Competition

THE results of THE CONNOISSEUR Prize Competition will be announced in the January Number of this Magazine.



MESSRS. HODGSON have not, apparently, allowed themselves to be cast down by the depression in the Book Market which was distinctly observable all last season. In the best of spirits they opened the new one nine days before its time with a miscellaneous collection of volumes gathered from the libraries of the late Mr. H. C. Richards, K.C.

the late Colonel Moore, C.B., and other gentlemen, who, for lack of the necessary information, must remain nameless. There are many—very many—people who profess themselves quite unable to understand why books should be sold by auction at all. They regard the process as wasteful extravagance, made worse by the impost of twelve and a half per cent. which the owners have got to pay by way of commission, for even auctioneers seem to think they ought to be recompensed for their trouble. At first sight it certainly appears that it would be better to sell a book privately rather than by auction, but then to do that a man will necessarily have to turn bookseller, and that trade needs learning, exacts a large amount of time, is subject to bad debts, and, if we are to believe the booksellers themselves, is generally unprofitable, especially in these days of Auction Sale Prices and other publications, which practically give away the choicest secrets of the cult.

Books are persistently sold by auction because, generally speaking, they cannot be disposed of to equal advantage in any other manner, or perhaps at all. There are some books which positively cannot be even given away, except by auction, and it is not, as a rule, a good plan to sell to the booksellers under any circumstances. A bookseller who refuses to give say a guinea for a book to-day may walk into an auction room and bid forty shillings for another copy exactly like it to-morrow, and the reason is clear. In the latter case

should anything prove to be wrong with the book he can return it, but in the former his guinea has gone for ever. Booksellers take great interest in their customers, but would rather buy single volumes publicly than by private contract, for in the latter case they are themselves the customers buying from persons who, to their dying day, will believe they have been taken advantage of no matter what price is demanded and paid. Take them for all in all auction sales are the more satisfactory in every way. The man who sells by private contract is always haunted with the belief that he might, by taking thought, have got more.

This sale of Messrs. Hodgson's was, as we have said, the first of the season, and it was not particularly noticeable. Books of all sorts were stacked on the shelves, and without doubt a very useful and extensive library could have been formed from the miscellaneous assortment observable. Some of these books were better or more expensive than others, but none were of that popular yet important kind which we like to comment upon in this column. A sale held by Messrs. Puttick & Simpson on October 11th and 12th, though not much if any better, contained, nevertheless, a few books worthy of special notice from our necessarily limited point of view. One of these was an interesting copy of the *Eikon Basilike*, no place or printer, 1649 (No. 43 in Mr. Almack's Bibliography), which realised £6 10s. Under ordinary conditions this price would, of course, have been grossly excessive, but a five-page autograph letter from Coleridge was inserted. The prosaic opium-eater commented on the text, and discoursed learnedly on the abstruse question of the authorship, which, with all respect to Mr. Almack, has never been satisfactorily settled.

At the same sale a fairly good copy of Dekker & Webster's *West-ward Hoe*, 1607, 4to, realised £20 (unbound), while John Marston's *What you Will*, 1607, 4to, brought £12 15s. (half bound, shaved). Last season the first named piece brought £12, but several leaves had been reprinted, and there is no room for comparison. On May 25th last *What you Will* sold at Sotheby's for £12, and in that instance the top of the title-page had

been shaved, and the headlines were mostly cut away. To find the approximate value of a really good copy we must look back to April, 1904, when as much as £114 was realised for an entirely uncut example. This works out at very nearly £2 per page, and affords valuable evidence as to the advisability of keeping books in the same state in which they are issued by the publishers. In times past when waste paper was much more valuable than it is now the binders secured perquisites by cropping the margins of all books entrusted to them. Nay, though they were specially instructed to the contrary, habit was invariably too strong for them, and the process went on just the same.

The first really important sale of the season was, however, that held by Messrs. Hodgson on October 16th and three subsequent days. As before, the books disposed of were of a most miscellaneous character, though the sprinkling of important volumes was greater. The scarce first series of *Tales of my Landlord*, 4 vols., 1816, made no more than £4 2s. 6d., but then the set had been re-bound in half calf. In January, 1904, the series of four volumes in boards, as issued, realised £101 at these same rooms. The complete collection of Howell and Cobbett's *State Trials* comprises 33 vols., 8vo, to which is added the index by Jardine. At this sale the 34 vols. in half russia brought £8 15s. Ten years ago the price of a similar set stood at about £10 10s. This does not look as though the depression in the second-hand book market were passing away, or that the new season would prove any better than the last. Burton's *Arabian Nights*, 16 vols., 1885, etc., shows a distinct decline at £24 5s., nor, on a calculation, can Max Müller's *Sacred Books of the East*, vols. 1 to 47 (four missing), 1879-97, be said to have sold well at £11. Nash's *Collections for the History of Worcestershire*, the second edition of 1799, 2 vols., folio, was also below par at £7 15s. (old russia, re-backed). On the whole the result of the first day's sale was distinctly in favour of buyers.

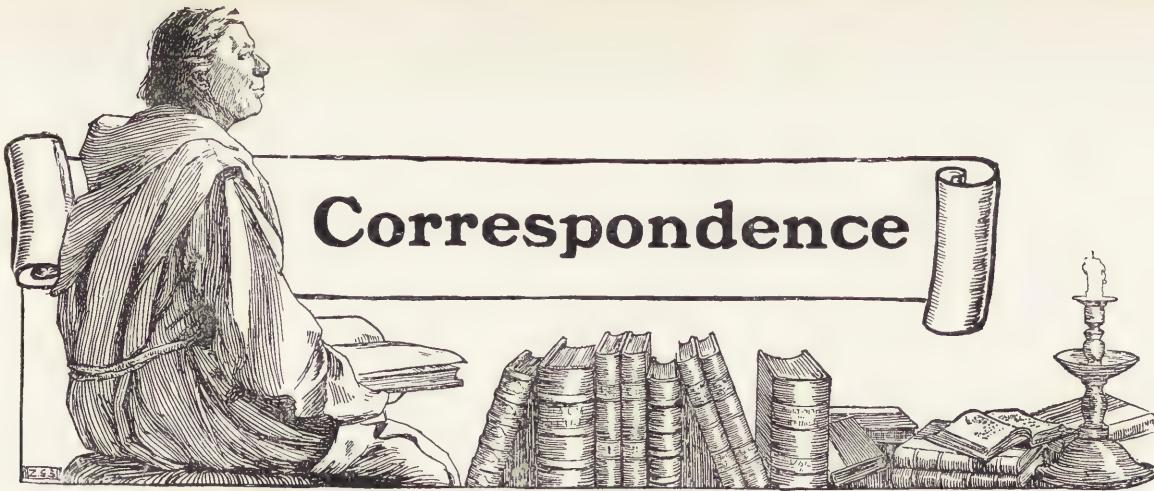
Much was expected of *Gay's Fables*, the scarce original edition in 2 vols. 4to, 1727-38, in this case bound together. The second series was known to have a leaf at the end repaired, but it turned out at the sale that a plate was missing as well. This was, of course, a serious matter, and yet we think the volume ought to have realised more than £6 5s. A year or two ago, the two volumes bound in morocco extra by Rivière sold for as much as £25 10s. and the difference between the two prices is immense. This edition will always be difficult to procure as very few copies were issued. Of the first series only about 25 were published and half of this small number were destined for the Royal Library. About 50 copies were issued of the second series in 4to. At one time George Eliot's *Adam Bede*, 3 vols., 1859, used to sell for £4 or £5, and even more if very clean. The copy sold on this occasion brought £4. The rarest work by this authoress is *Agatha*, a small 8vo book published by Trübner & Co., in 1869, at half-a-crown. This is a point worth remembering.

Among other works in this sale, which realised on the

whole nearly £1,000, was a set of G. P. R. James's Novels, the best Library Edition, 21 vols., 1844-49, £7 10s., as against £11 in 1903. Some of the frontispieces were foxed, and this must have made some difference. Still the price was low. Thackeray's large type Library Edition, 22 vols., 1869, made but £4 2s. 6d., and this can satisfactorily be accounted for, though it is not worth while to enter into the reasons here. Louis Gonse's *L'Art Japonais*, 2 vols., folio, 1883, stands tolerably firm at £7 7s. 6d., but Mrs. Frankau's *Eighteenth Century Colour Prints* at £7 shows a further diminution in price. In 1902 this work used to bring about £17 without difficulty. Although Symonds's *Renaissance in Italy*, 7 vols., 1880-86, the first three volumes belonging to the second editions and the others to the first, realised £13, it may be said that the new season has opened badly, and that those who thought that a revival would surely set in, will in all probability be much disappointed as it advances. It is worth mentioning that this sale of Messrs. Hodgson's contained many books from the library of the late Rev. J. M. Bacon, the celebrated aeronaut, whose work, *The Dominion of the Air*, has given delight to thousands.

Messrs. Sotheby held their first sale of the season on October 25th and two following days, and that, too, was quite unimportant. On the first day a mass of books was disposed of in "parcels," and the utmost that can be said of the collection as a whole is that it comprised a very considerable number of useful books. Many first editions of the works of living authors were simply given away. Mr. Swinburne's *Songs of Two Nations*, 1875, *Locrime*, 1887, and *Astrophel*, 1894, each clean and in its original cloth, brought no more than 10s. Mr. Thomas Hardy's *Tess of the D'Urbervilles*, 3 vols., 1892, *The Trumpet Major*, 3 vols., 1880, *The Return of the Native*, 3 vols., 1878, *The Woodlanders*, 3 vols., 1887, and *Wessex Tales*, 2 vols., 1888, in all 24 vols., all first editions, original cloth, realised but £2 5s., though Mr. Lang's *Ballads in Blue China*, 1880, attained the dignity of 14s. (original wrapper, uncut). This work had a considerable sale, and there are two issues of the first edition, the earliest and best having an accent on the final e of "Manqué" and "Passé" in *Ballade of Roulette*, lines 5 and 6. In 1881 another issue of the *Ballades* appeared. It contains ten additional poems, and has an etched frontispiece by Mr. Strang, which is wanting in all the later issues.

On October 30th and 31st Mr. Dowell sold a number of architectural and other books at Edinburgh, which are interesting only as evidence of the general trend of prices, and that, as we have intimated, is not encouraging. It occasionally happens that a season will open in very low-spirited fashion and subsequently become quite brisk, and it may be so this year. Be that as it may there is no doubt that there is at the moment a glut of books for which there is no special demand. The great object of an increasing number of people is to sell rather than to collect, and whenever that is the case prices are sure to fall.



Announcement

READERS OF THE CONNOISSEUR are entitled to the privilege of an answer gratis in these columns on any subject of interest to the collector of antique curios and works of art; and an enquiry coupon for this purpose will be found placed in the advertisement pages of every issue. Objects of this nature may also be sent to us for authentication and appraisement, in which case, however, a small fee is charged, and the information given privately by letter. Valuable objects will be insured by us against all risks whilst on our premises, and it is therefore desirable to make all arrangements with us before forwarding. (See back of coupon for full particulars.)

ANSWERS TO CORRESPONDENTS

Books

Aldine.—6,363 (Redhill).—Your edition of the *Odyssey* is one issued by the Aldine Press in 1524. Three editions of Homer's Works were produced by Aldus, each in two volumes, in 1504, 1517, and 1524. The latter complete is worth a few pounds. The works of this Press, however, have depreciated 60 per cent. in the last fifty years.

History of Sir Charles Grandison.—6,167 (Milverton).—The first edition of this work was issued in 1753-4, and in good state is now worth £3 or £4. Your edition, however, would not fetch more than 10s. to 15s.

Letters of Junius, 1770.—6,170 (Chesterfield).—Your copy is probably worth about 10s.

The Works of Horace, 4 vols., by Smart, 1767.—6,352 (Kirkmichael, N.B.).—Yours is not one of the fine editions of this work. From 1776 to the date of your volumes nearly five hundred different editions appeared, and it is only the earliest of these that have a great value, although one or two of the later ones are sought after on account of their fine printing. Your copy is not worth more than £1.

Coins

Query.—6,354 (West Horsham).—Poseidon is represented on horseback and armed with a trident on coins of Potidaea, a colony of Corinth, in the Thermaic Gulf. The type was doubtless suggested by the sacred image of Poseidon, which Herodotus mentions as standing in front of the city. These coins were issued *circa* B.C. 500-430.

Engravings

"Pilgrimage to Canterbury," by Schiavonetti and Jas. Heath.—6,162 (Bury St. Edmunds).—In good state this engraving is worth £4 or £5. *The Court for the Trial of Queen Catherine*, by Geo. Clint, about £3 or £4.

Soft Ground Etchings.—5,240 (Winchester).—Judging from your description of your Morland prints, they are probably what are known as Soft Ground Etchings. We do not know of any book in which you can obtain information about them.

There is no great value attached to them, however; about £4 or £5 for the six.

"The Happy Family" and "Valentine's Day," by Dean, after Morland.—6,378 (Westminster).—These prints in colours are worth from £15 to £20 each if early impressions. The pair, *Morning* and *Evening*, by W. Ward, from £60 to £70 if printed in colours and in good state.

"The Spinning Wheel," by W. Wood, after Henry Singleton.—5,262 (St. Asaph).—Good impressions of this plate fetch £6 or £7.

Objets d'Art

Ivory Basket.—6,103 (Worcester).—Your ivory basket, of which you send photograph, is Chinese, and apparently a very fine piece. Without actually seeing the workmanship, on which, of course, a lot depends, we should consider it to be worth about £6.

Old Furniture and Woodwork

Chippendale Chair.—5,486 (Sandwich).—Your carved mahogany chair on claw and ball feet, if genuine and in good condition, should be worth about 15 gns.

Circular Table.—5,533 (Kincardine-on-Forth).—From your description we should consider your table to be of mahogany, *temp. the latter part of the eighteenth century*. The value is probably not more than 6 gns.

Elm Chair.—6,206 (Leslie, N.B.).—The elm chair of which you send photograph is of the middle part of the eighteenth century. The design is Chippendale, and is known as "Ladder-back." Value probably about £3 10s.

Mahogany Chair.—5,640 (Selby).—In design your chair is of the first half of the eleventh century. The upper portion, however, is not in keeping with the lower, and is probably the back of another chair, which has been added at some time or other. The utmost value would be about 3 gns.

Old Carving.—5,907 (Barnstaple).—The front portion of an armoire of 17th century carving depicted in your photograph should be worth about 12 gns. It is not unlikely that it originally formed the back of a bedstead, and was afterwards made up into a cupboard.

Query.—5,540 (Gt. Tower Street).—In a Chippendale Bureau Bookcase the plinth should certainly be of solid mahogany. The great cabinet-maker turned out from his factories only the finest quality of work, and a plinth such as you describe in alternative must have been added in after years. With regard to the frieze, the ornament should be carved out of the solid, and not *appliquéd* work. We do not know any reason why it should be otherwise in a genuine piece.

Pictures

Early Italian School.—G. S. W. (Edinburgh).—Judging from the photograph you send, your painting represents the *Adoration of the Magi*. It is in the manner of the Italian School of the sixteenth century, and appears to be a very interesting picture. The value depends so much upon the quality of the brushwork, and also its condition, that it is impossible to say any price with certainty, unless the actual picture is seen. If, however, as it appears to be, it is a work of some merit and in a fair state of preservation, it should be worth £15 to £20.

(Continued in Advertisement pages.)



CONDUCTED BY A. MEREDYTH BURKE

Special Notice

READERS of THE CONNOISSEUR who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, at the Offices of the Magazine, 95, Temple Chambers, Temple Avenue, E.C.

Only replies that may be considered to be of general interest will be published in these columns. Those of a directly personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

Answers to Correspondents

Heraldic Department

403 (Chester).—There were five Heraldic Visitations of Cheshire, viz., by W. Fellowe, in 1533; by Flowers, in 1566; by Flowers and Glover, in 1580; by Richard St. George, in 1612-13; and by Dugdale, in 1663-64.

406 (Chatham).—The Rev. Edmund Nelson, the father of the great admiral, was the elder son of the Rev. Edmund Nelson, Vicar of Sporle, and afterwards Rector of Hilborough, Co. Norfolk, by Mary, his wife, daughter of John Bland, of Cambridge. The Norfolk family of Nelson was, it appears, a branch of the ancient Lancashire family of that name residing at Mawlesley, which property passed, by female descent, to the Riddells, of Northumberland. Sir Richard Hoare's *History of South Wiltshire* contains a short account of them in the pedigree of Lord Nelson. The arms of the Nelsons of Mawlesley were borne by the Norfolk family.

421 (Manchester).—Sir Henry Talboys, who was created a Knight of the Bath in 1478, married Elizabeth, daughter and heir of Gilbert Burdon (or Barrodon), by Elizabeth, his wife (who after his death married Edward Clinton, first Earl of Lincoln), daughter of Robert de Umfravill, Earl of Angus.

427 (Inverness).—John Drummond, first Lord Drummond, who, in 1515, was imprisoned in Blackness Castle for assaulting Sir William Comyn (Lord Lyon King-of-Arms), married Elizabeth, daughter of the fourth Earl of Crawford, by whom he had two sons and six daughters. The elder son, Malcolm, died unmarried during the lifetime of his father, and the younger son, William, who was executed in 1490, married Isabel, daughter of Coln, first Earl of Argyll, by whom he had a son, Walter, who also predeceased his grandfather, Lord Drummond. Walter Drummond married Elizabeth, daughter of William, first Earl of Montrose, and died, leaving a son, David, who succeeded his great-grandfather as second Lord Drummond. The first Lord Drummond's eldest daughter, Margaret, who was privately married to James IV., was, together with two of her sisters, poisoned in 1501.

435 (New York).—An interesting and reliable account of the various families of Ellis and Ellice in England, Scotland, and Ireland is to be found in *The Notices of the Ellises* by William Smith Ellis, which was printed for private circulation in 1866.

437 (Chicago).—The Marks of Cadency are now almost always used to distinguish the different branches of the same family, and are very rarely employed to denote contemporary brothers, hence they may be said to be permanent Charges borne "for difference."

442 (Bath).—(1) The only actual foreign families which now remain in the peerage of this country are those represented by the Duke of Portland, the Earls of Radnor, Clancarty, Albermarle, and Northbrook, the Viscount Gort, and the Lords Huntingfield, Ashtown, Chelmsford, Rendlesham, Ashburton, De Blaquiere, Romilly, and Rossmore. (2) There is not a single male descendant in the present House of Lords of any one of the barons who were chosen to enforce the Magna Charta, or, indeed, of any one of the peers who are known to have fought at Agincourt.

449 (Lichfield).—Richard Tufton was a younger brother of the first Earl of Thanet and a son of Sir John Tufton, a person of considerable distinction in the reign of James I., who was created a baronet on the creation of that order in 1611. By his marriage with the second daughter and coheiress of Herbert Morley, of Glynde, he had a son, John, who died in 1649, leaving issue, Sir Richard Tufton, Knt. According to the monumental inscription in Westminster Abbey, where he was buried, Richard Tufton's death occurred 4th October, 1631.

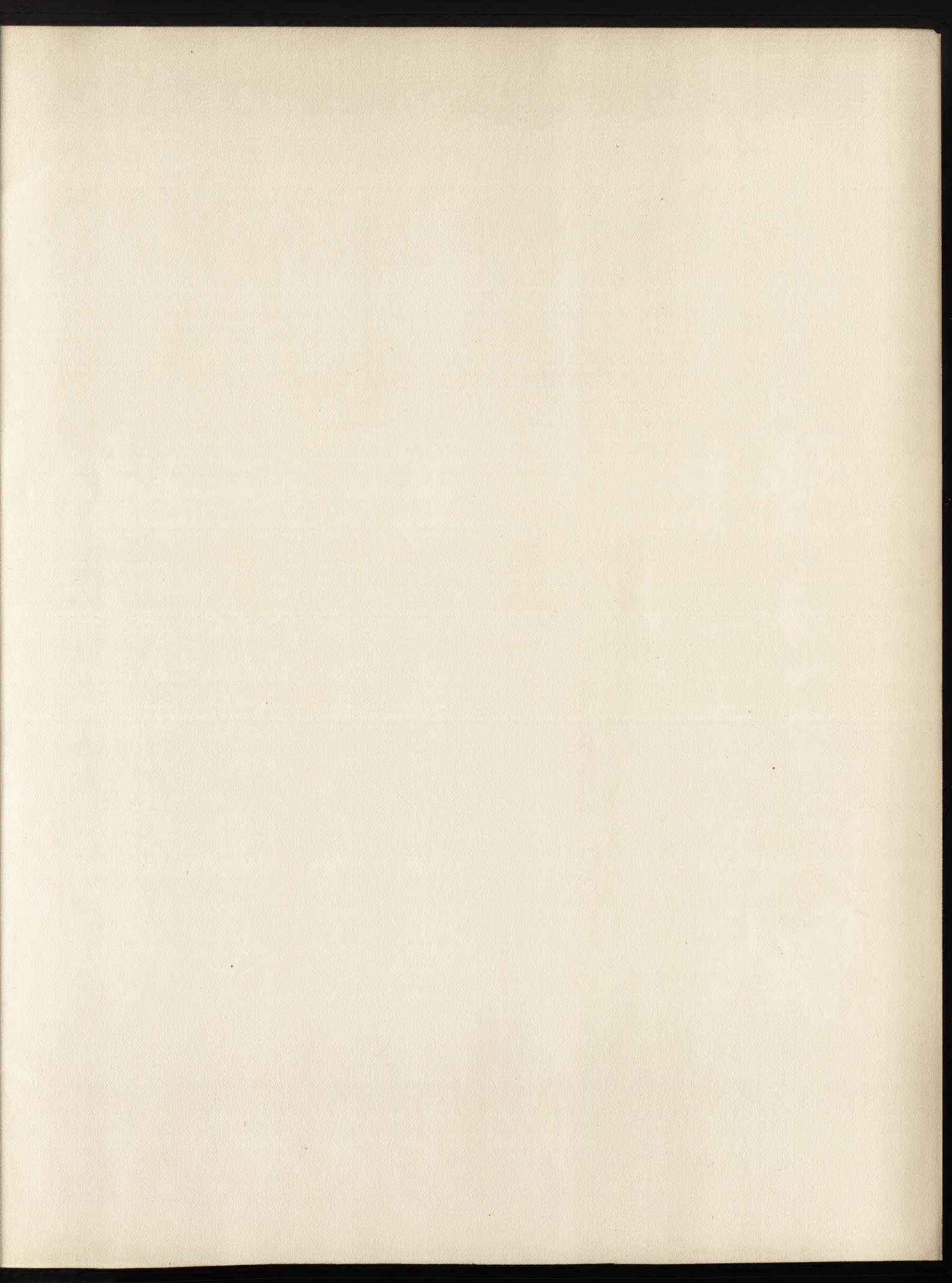
453 (Kensington).—Edward Wilson, who acquired the sobriquet of "Beau," came of an ancient family, long settled in the counties of Norfolk and Leicester. He was the fifth son of Thomas Wilson, of Keythorpe, High Sheriff of Leicestershire in 1684-5, and a grandson of Rowland Wilson, a citizen of London, and the founder of Merton Hospital. "Beau Wilson," says *The London Journal*, of the 3rd December, 1721, "was the wonder of the time he lived in. For gay dress, splendid equipage, and vast expense he exceeded all the Court. How he was supported few truly knew: and those who have undertaken to account for it, have only done it from the darkness of conjecture." In 1694 he was killed in a duel with John Law, an equally well-known dandy of the period, in consequence of their rivalry for Mrs. Lawrence, one of the reigning beauties of that day.

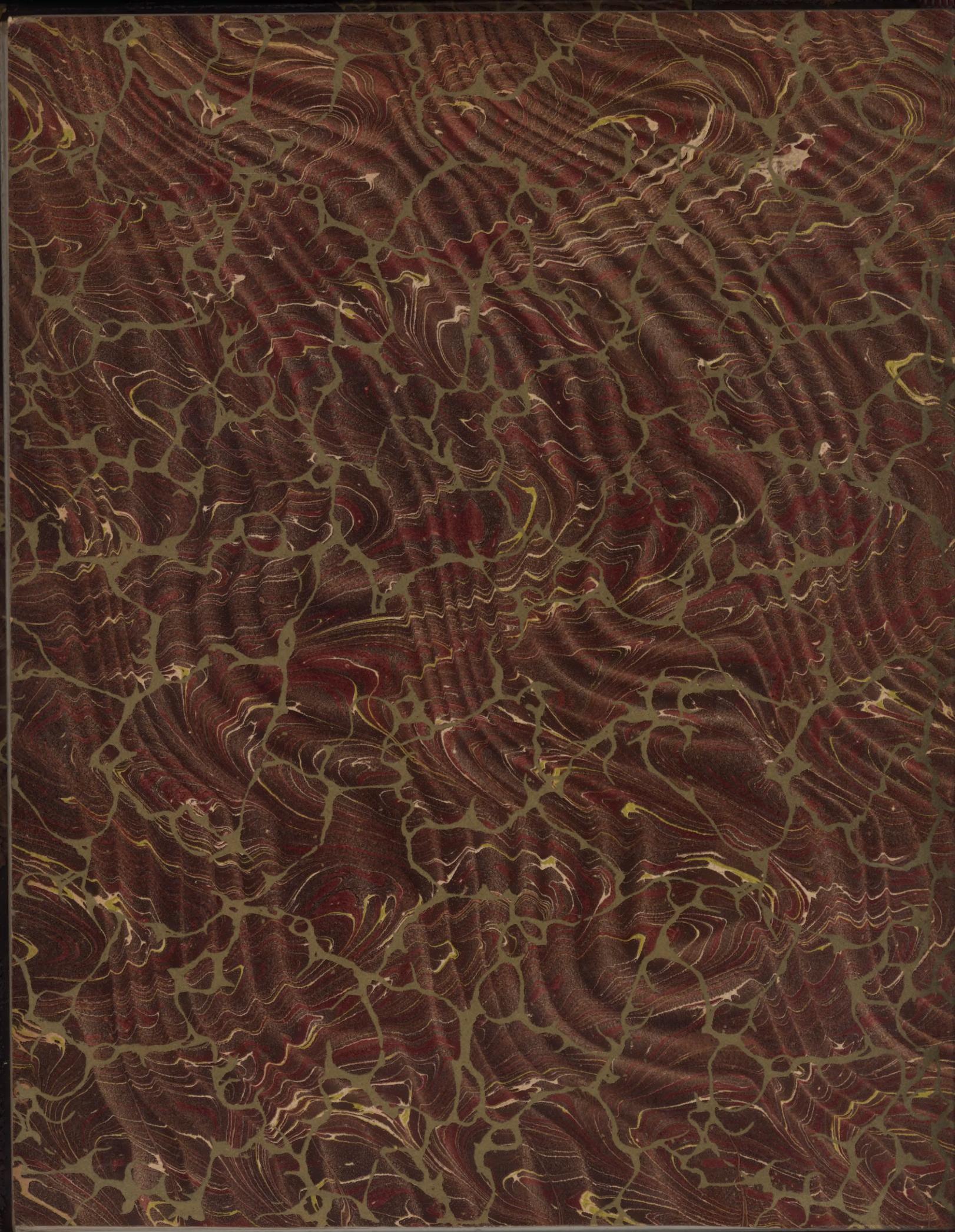














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